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MOTOR SHOW NUMBER

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EASY DRAW  
MORE FLAVOR  
MORE SATISFACTION

## Leader in the New World

He left his homeland, a young man; lost his leg in battle, and through his titanic energy achieved fame in the New World. Director-General of the New Netherlands, Governor of New Amsterdam and Founder of New York in 1653, Peter Stuyvesant is a name which has gained renown throughout the world.

Peter Stuyvesant cigarettes are worthy of the great name they bear. They smoke smoother all the way because they contain rich, choice tobaccos, plus the miracle filter with 20,000 filter fibres specially straight-laid to give you . . . easy draw . . . more flavor . . . more satisfaction.

# Peter Stuyvesant



Founder of New York  
1653

Miracle filter plus rich, choice tobaccos

HIS NAME WILL LIVE AS LONG AS THE NATION HE HELPED TO FOUND

THE MANAGING DIRECTOR'S CAR

## THE NEW 4 LITRE

ARMSTRONG SIDDELEY

Star Sapphire<sup>☆</sup>

The new Star Sapphire is tailor-made for the man at the top: the man who demands absolute efficiency, sparkling performance and club chair comfort. A powerful new 4-litre engine—bench tested alongside famous aero engines—gives him all the power, acceleration and top speed he can possibly want. New Borg-Warner fully automatic transmission and power-assisted steering give effortless two-pedal driving in town or on the open road.

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4-LITRE ENGINE • BORG-WARNER TRANSMISSION • POWER STEERING • NEW FRONT AND REAR SUSPENSION • DISC BRAKES ON FRONT WHEELS • NEW LUXURIOUS INTERIOR



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drink from Italy  
everybody's  
talking about...*

MELLOW and refreshing—smooth and golden, CINZANO BIANCO is a unique white vermouth with its sweetness tempered by a fascinating aromatic tang.

The product of a House established in 1757, that has made quality its first consideration for more than two centuries. CINZANO BIANCO is equally delicious as a straight drink—served well chilled; as a long drink with soda and ice; or as the distinctive ingredient of many incomparable cocktails.

Enjoy a new pleasure  
try a **CINZANO BIANCO** today

Large bottle 16/9d; half-bottle 8/10d.

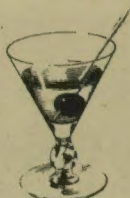


\*  
**Some delightful ways to  
enjoy CINZANO BIANCO**

ON ITS OWN—delicious,  
refreshing, intriguing.  
Serve well chilled.



\*  
WITH VODKA OR GIN  
—gives both a new  
delightful flavour  
and added zest.



\*  
AS A LONG DRINK  
—the perfect hot  
weather drink.  
Long, cool, refreshing.



\*  
WITH CINZANO BITTER  
—a stimulating aperitif,  
blending the delicate flavour of  
Cinzano Bianco with the fresh  
sharpness of Cinzano Bitter.



*And for your further enjoyment*

### CINZANO RED

Sweet, dark and richly coloured, CINZANO RED perfectly exemplifies the traditional Vermouth of Italy. Large bottle 16/9; half-bottle 8/10d.

### CINZANO DRY

FROM FRANCE

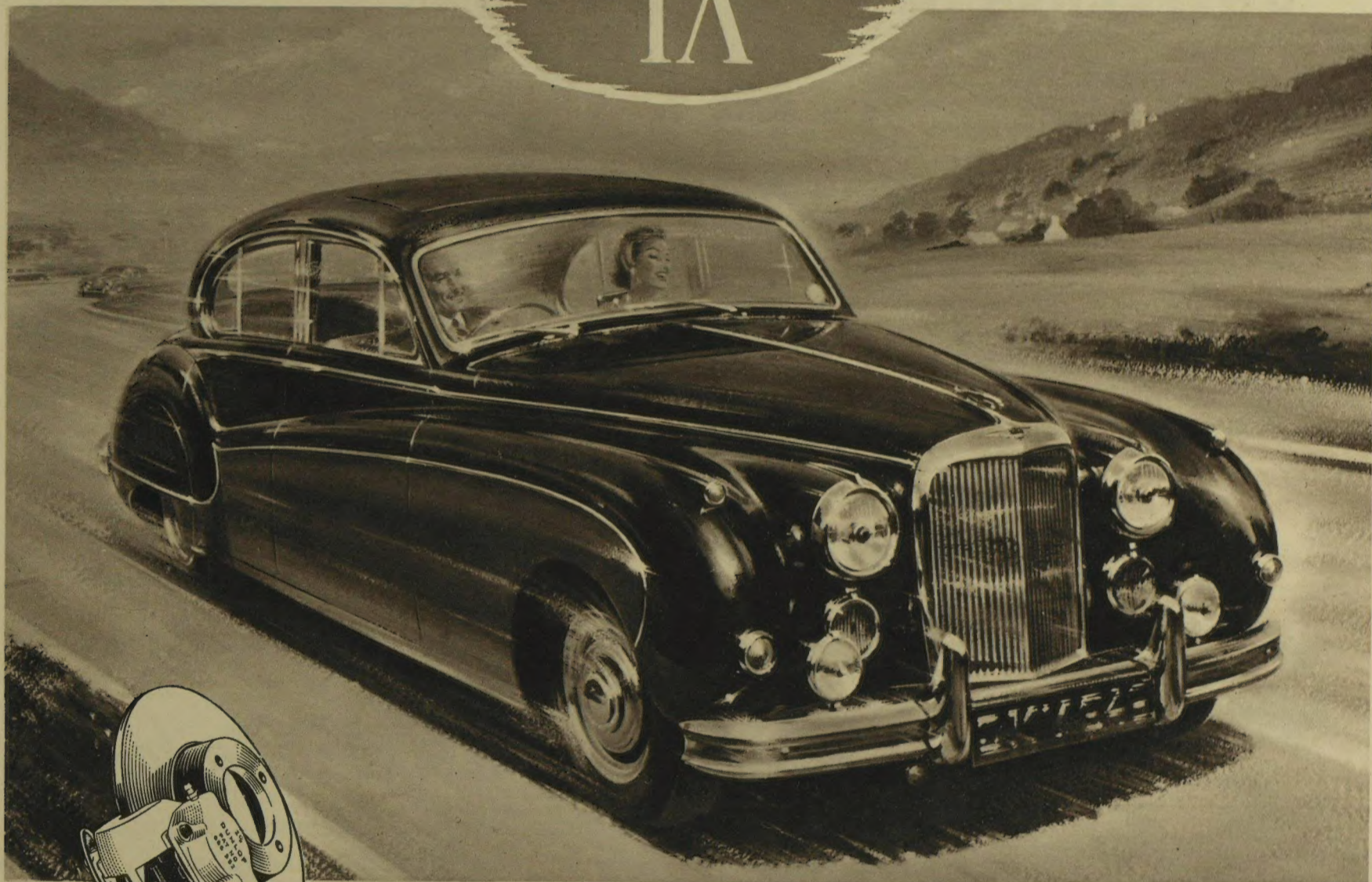
Quality and distinction are self-evident in this genuine DRY FRENCH VERMOUTH. Large bottle 17/6; half-bottle 9/3d.

# CINZANO

## BIANCO

# And now the JAGUAR

## IX mark nine



*The utmost safety at the high speeds provided by the Mark Nine is ensured by Dunlop Disc Brakes which are fitted to all four wheels.*

**WITH 3.8 LITRE 220 B.H.P. ENGINE, DISC BRAKES  
AND POWER-ASSISTED STEERING**

The Mark Nine Jaguar, the continuation of the famous Mark Seven and Mark Eight Series, amply demonstrates the success achieved by Jaguar engineers in their work of constantly developing the characteristics which the ideal luxury car should possess. Thus, the Mark Nine is characterised by phenomenal acceleration and the ability to attain high cruising speeds of 80/90 m.p.h. with a maximum of 115 m.p.h. Accurate finger-light power-assisted steering ensures completely effortless control at all speeds whilst the unparalleled stopping power of the race-proved Dunlop Disc Brakes on all four wheels invests the Mark Nine with the highest degree of safety. With its superb finish, luxurious interior furnishings and advanced technical specification, the Mark Nine takes its place as an outstanding addition to the Jaguar range of fine cars.

THE JAGUAR RANGE OF  
MODELS NOW COMPRISES:-

*The Mark Nine Saloon*

*The Mark Eight Saloon*

*The 3.4 Saloon*

*The 2.4 Saloon*

*The XK150 Drophead  
Coupe*

*The XK150 Fixed Head  
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ladies watch styled by the finest  
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Ultra-thin and  
self-winding the new Microtor  
gives continuous energy  
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Official timepiece of

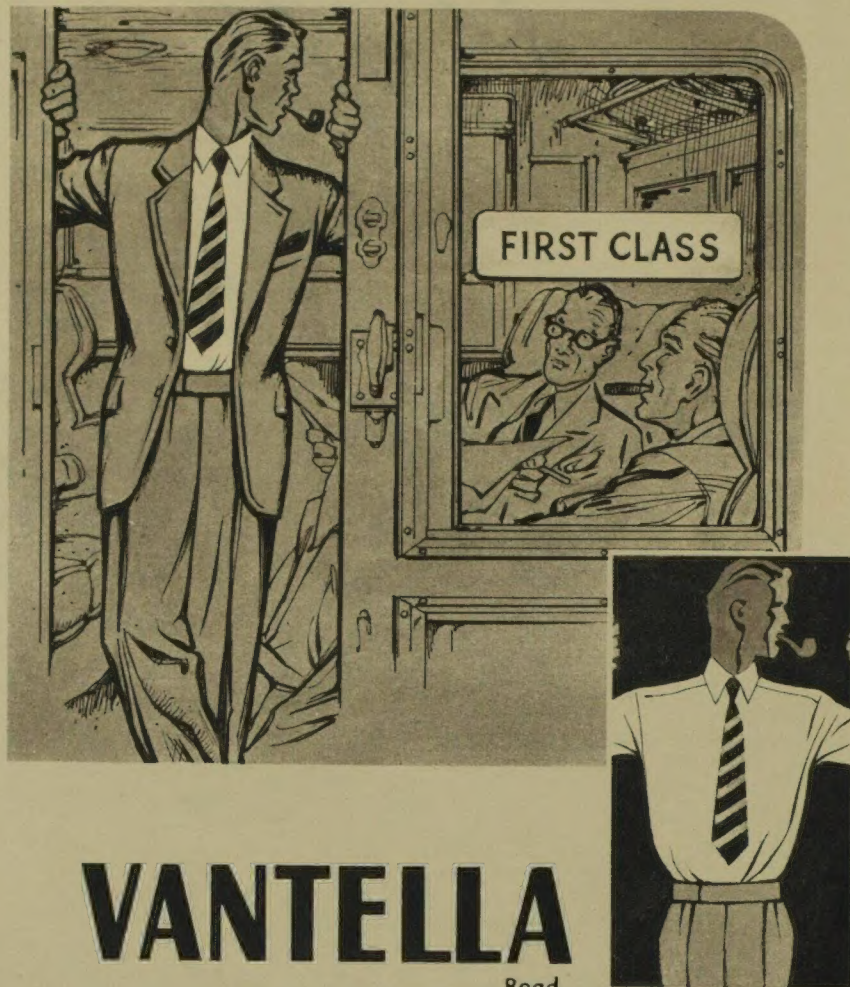
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THE MARK OF MEN WHO MAKE THEIR MARK



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Regd.

with **VAN HEUSEN** COLLARS & CUFFS

The world at large takes a man at his  
own valuation, and if he habitually  
wears a Vantella Shirt, with its ex-  
clusive Van Heusen Collars, it is  
more than likely to be a high one, for  
Vantella Shirts

## Add Tone to Good Tailoring

There is a vast difference between a  
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Vantella—and the more often it is  
worn, the more marked that superior-  
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favourable impression commanded  
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# *a new* **ROVER**

*This — the 3 litre — is an entirely new Rover. Longer, lower, wider, it handles with delightful delicacy. Comfort and all-round vision are outstanding, and the performance reflects a very satisfying specification.*



## **THE ROVER 3 LITRE**

The latest achievement of Rover engineering. With conventional gearbox, £1,763.17.od., including purchase tax. Also available with fully automatic transmission.

*... and the 60, 75, 90 and 105 are all improved*

These four famous Rovers are now improved both in appearance and in technical specification. Prices: 2 litre 60: £1,349.17.od., 75: £1,478.17.od., 90: £1,538.17.od., 105: £1,628.17.od. All the above prices are inclusive of purchase tax. Restrained two-tone colour schemes are available at extra cost on all Rover models.

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for elegance and power**



People turn to look at the Mercedes-Benz 220S ; they stop to admire its elegant lines, its comprehensive equipment and its air of luxury. But only the owner knows of the dynamic power of this superb 120 b.h.p. car - its speed, its roadholding, its air-conditioned comfort, its featherlight handling and its incredible economy.

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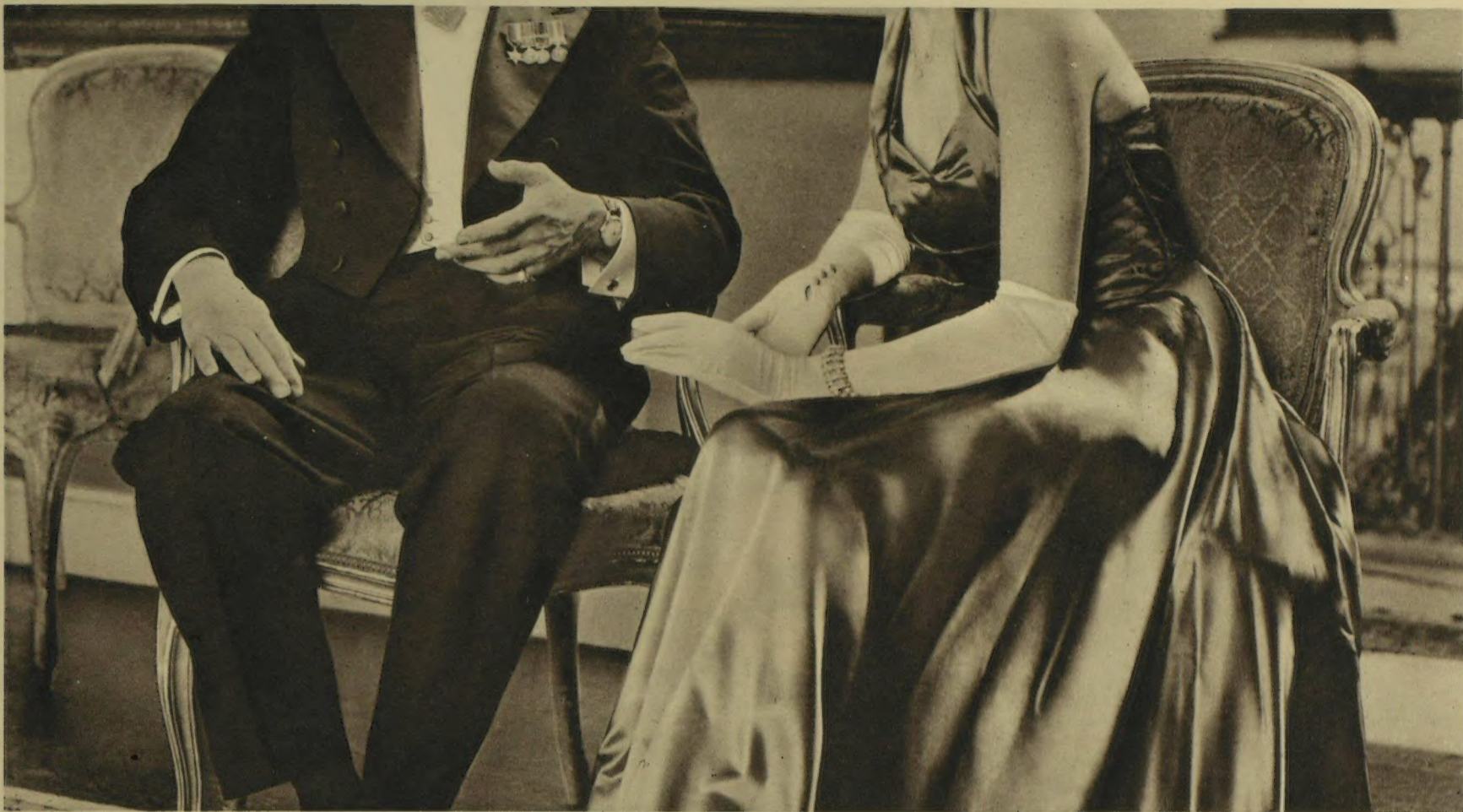
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250  
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**Britain's Best Battery**  
*NOW BETTER THAN EVER!*

This new "S7" Battery has a completely streamlined top of Registered design with a Patented Manifold One-piece Venting System ; Anti-splash Guards prevent surging of acid and act as an acid-level register when topping up. It is suitable as a replacement on all cars previously using 12 volt 7 plate batteries, and of course, it has TWO YEARS INSURED LIFE AT NO EXTRA COST.

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# Why no other car has the prestige of a Princess

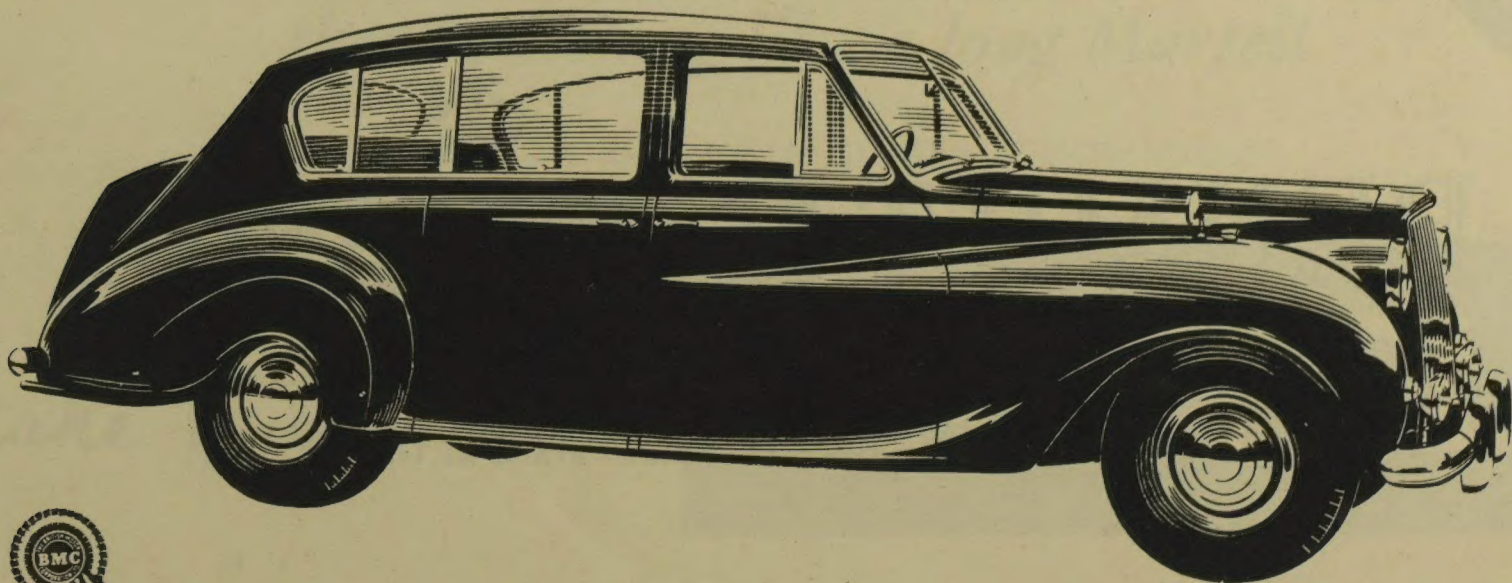
The long-wheelbase Princess is the town carriage of a great number of people to whom prestige is essential. They include Royalty, heads of state, ambassadors, top professional men, and the directors of internationally important enterprises.

These men and women have chosen the Princess because it answers all their needs *exactly*. They like its gracious lines, its mechanised perfection, and the scrupulous

finish of its Vanden Plas coachwork. They relish its big-car speed and superb comfort. And they appreciate the special equipment which includes power-operated steering and servo-assisted brakes. But above all, they have chosen the Princess because it has a prestige which no other car confers in equal measure: *prestige without ostentation*.

- Princess Saloon or Limousine £3226.7.0 inc. P.T.

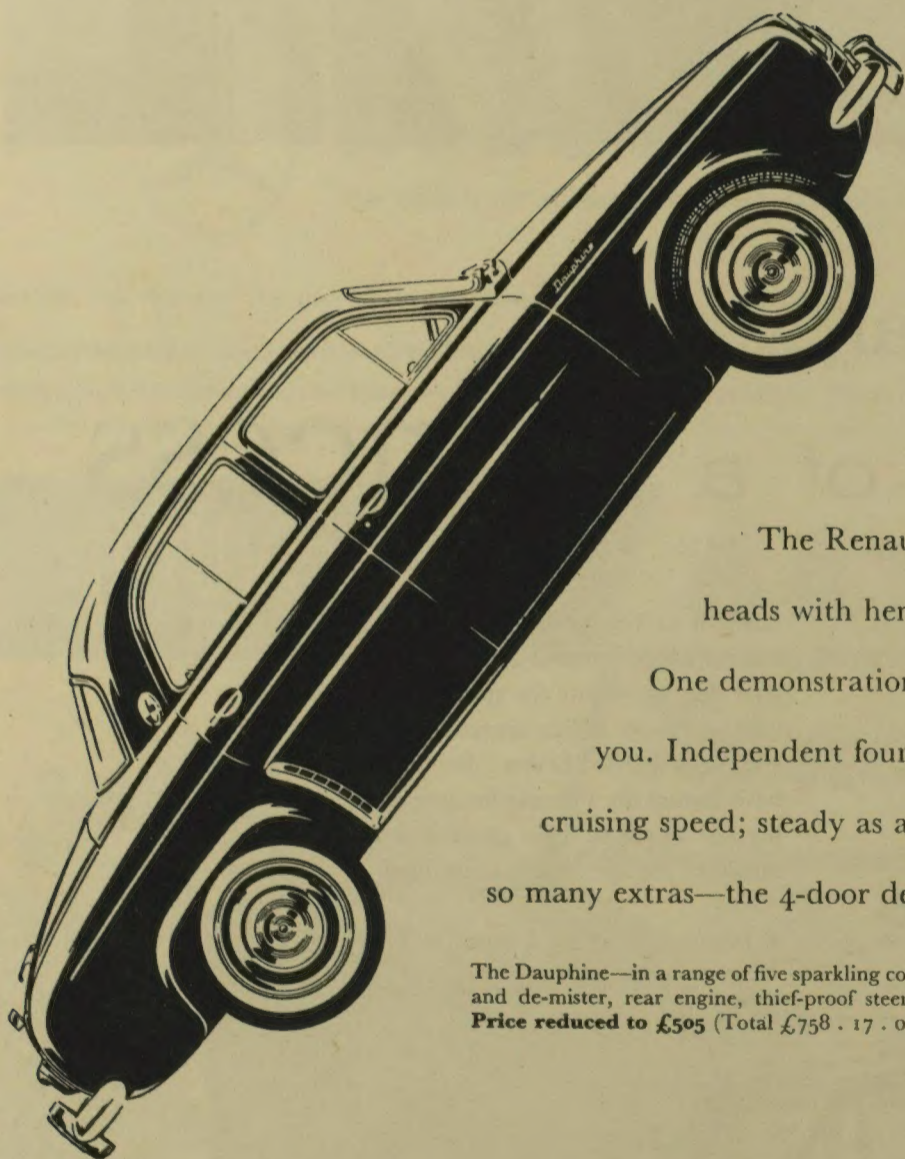
*Every model carries a 12-month warranty.*



British Motor Corporation Limited, Birmingham and Oxford



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The Renault Dauphine is a delightful car. She turns all heads with her looks and wins all hearts with her performance. One demonstration and you will know that she is the only car for you. Independent four-wheel suspension; 45 miles to the gallon at cruising speed; steady as a rock at 70 m.p.h.; roomy and comfortable with so many extras—the 4-door de luxe Dauphine is a dream of a car.

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*Dauphine*

Enjoy a Demonstration Drive at the Motor Show or with your local Demonstration Dealer, whose name is obtainable from the address below.

**SEE THE DAUPHINE AT THE MOTOR SHOW—STAND No. 143**

Fully assembled by RENAULT LIMITED · WESTERN AVENUE · LONDON W.3

SAINBRIDGE

*when*

*you*

*stop*

*to*

*think*

*there's nothing like a long Martell*

THE LONG DRINK WITH GINGER ALE OR SODA

*Make friends with*

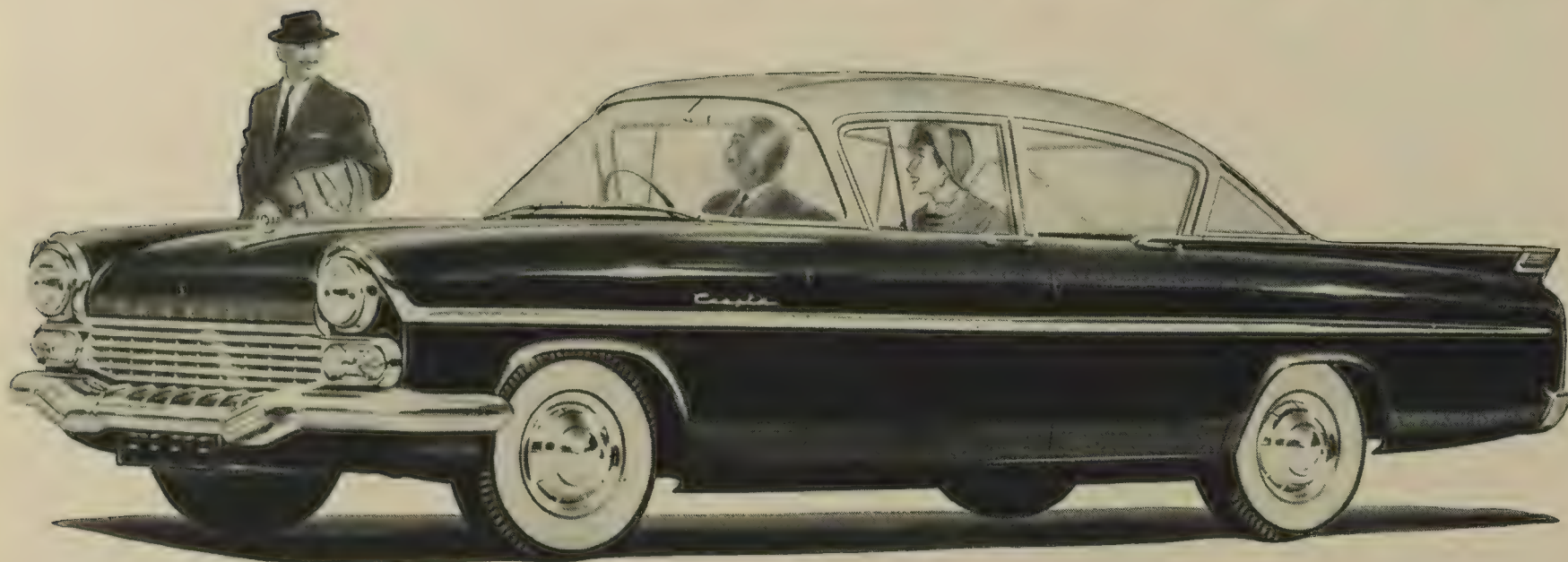
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- + Advanced styling
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- + Smooth long-life engine
- + Powerful progressive brakes
- + Roomy comfortable interior
- + Low centre of gravity
- + Extra large boot



# It all adds up to a Vauxhall!



At the show or on the road, look out for the new good looks of the Vauxhalls, in their distinctive 1959 colours. Notice how perfectly those clean, modern lines *express the car of today*.

Vauxhall beauty is much more than skin deep. Beneath each low-swept hull lie Vauxhall suspension, superb brakes, and the controlled power of one of the world's most famous engines. Through those windows you see everything . . . the view, the car behind, the old lady hesitating on your near side. When pride, comfort and safety are at stake, it all adds up to a Vauxhall.

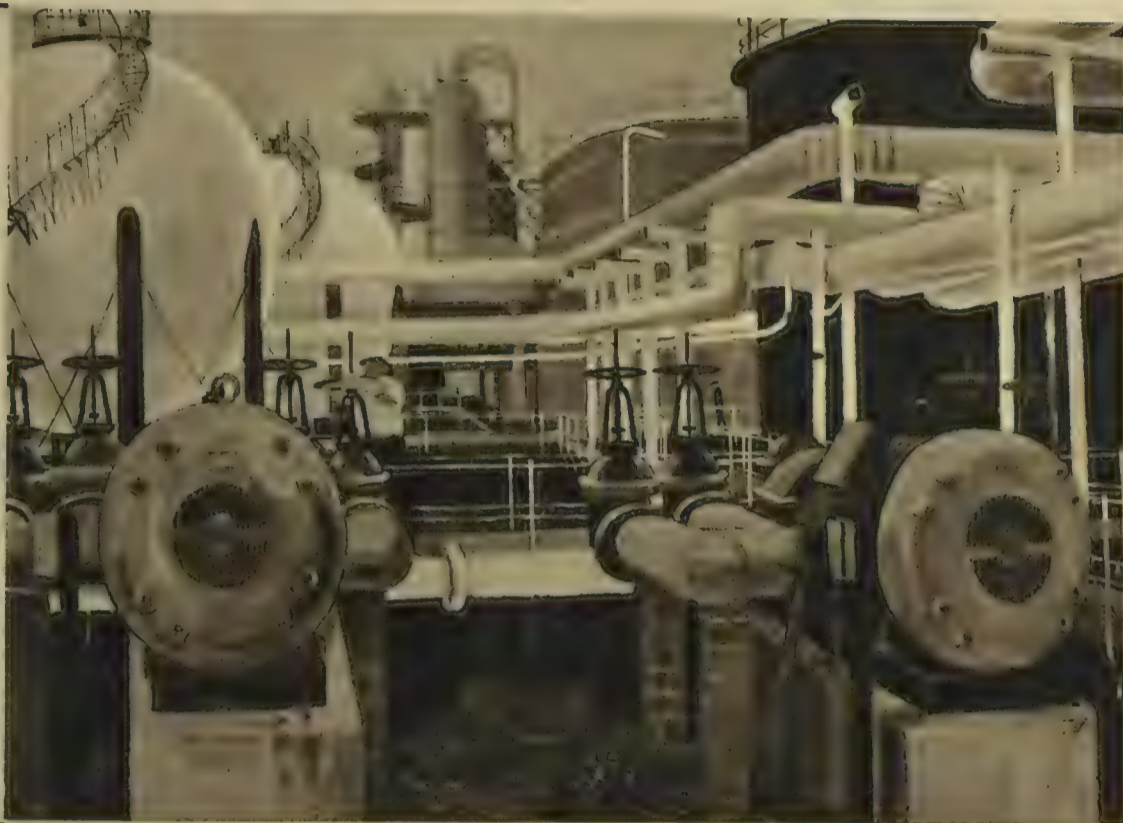
Ask your Vauxhall dealer to let you try them on the road. Cresta, Velox or the world-beating four-cylinder Victor. . . .

Victor £498 + £250.7s. PT (£748.7s.).  
 Victor Super £520 + £261.7s. PT (£781.7s.).  
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One of the ENGLISH ELECTRIC products for which oil is vital is the diesel-electric locomotive, one of the most modern forms of transport—clean, flexible, and economical in operation. This Company has experience of railway modernization in thirty different countries, and is a leading supplier to British Railways of electric and diesel-electric locomotives, including the world's most powerful single-unit diesel-electric locomotive, the 3,300 h.p. ENGLISH ELECTRIC "Deltic" shown here.



better  living

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**Saves  
your engine  
wear  
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**NOW BEDS FOR FOUR  
IN A SIX-SEATER TOURER  
WITH A BUILT IN RESTAURANT**

Now providing sleeping accommodation for a total of four people, the compact new Bedford Dormobile Caravan has more to offer than ever before. Everything the caravanner requires is provided in this ingeniously-designed 'home on wheels' which is as simple to manoeuvre as a car. For touring, six seats are installed, and these can be simply arranged round the built-in table to form an 'on-the-spot restaurant.' All caravan appointments are provided, including cooker, sink, wardrobe and cupboards.



**4-BERTH BEDFORD  
DORMOBILE  
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£775 No P.T.

Also the 2-berth Dormobile Caravan £725 no purchase tax.

See STAND 109  
MOTOR SHOW



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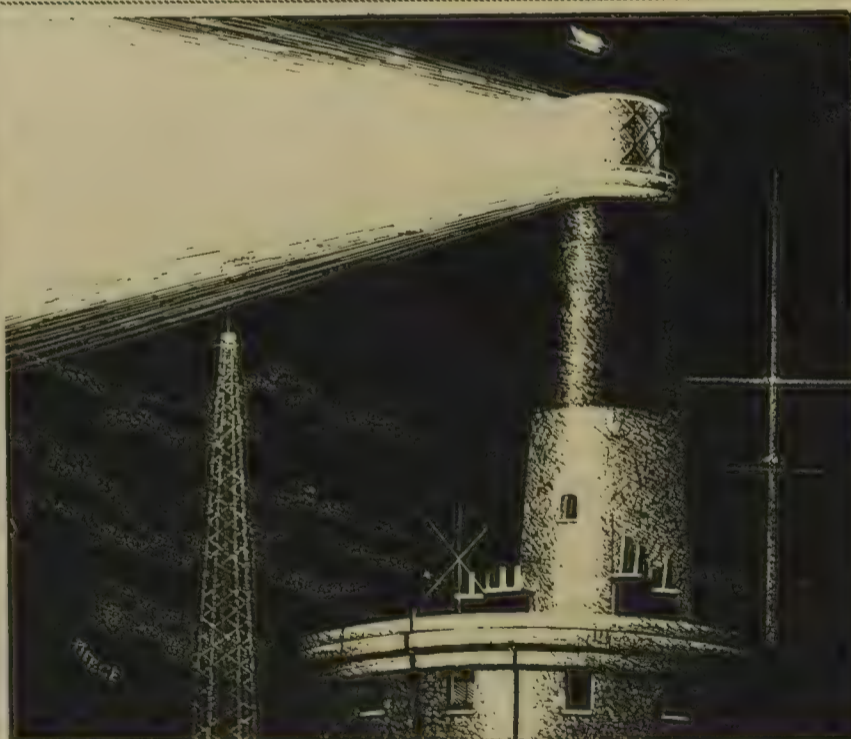
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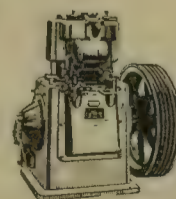
Established 1773



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In the same way, the Industrialist can rely on "BROOMWADE" Air Compressors & Pneumatic Tools as a safeguard against breakdown. The reliability of "BROOMWADE" equipment is unquestioned throughout the world.



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574 SAS.

# Individuality

Coachwork by Park Ward—styled by Graber—this wonderful new Alvis, available both as a Saloon and a Coupé, carries on the tradition of Alvis high quality motoring.

SALOON £2,993 . 17 . 0 Inc.

COUPÉ £3,293 . 17 . 0 Inc.



## ALVIS THREE LITRE SALOON & COUPÉ

Coachwork by Park Ward

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## Town & Country

ALL-SEASON TYRES FOR REAR WHEELS

Firestone experience plus motorists' recommendation have led to the outstanding success of the Firestone *Town & Country* tyre

- For non-skid safety on wet and greasy roads.
- For maximum grip in mud, slush and snow.
- Wider deeper tread for longer mileage.
- Smooth riding and quiet.



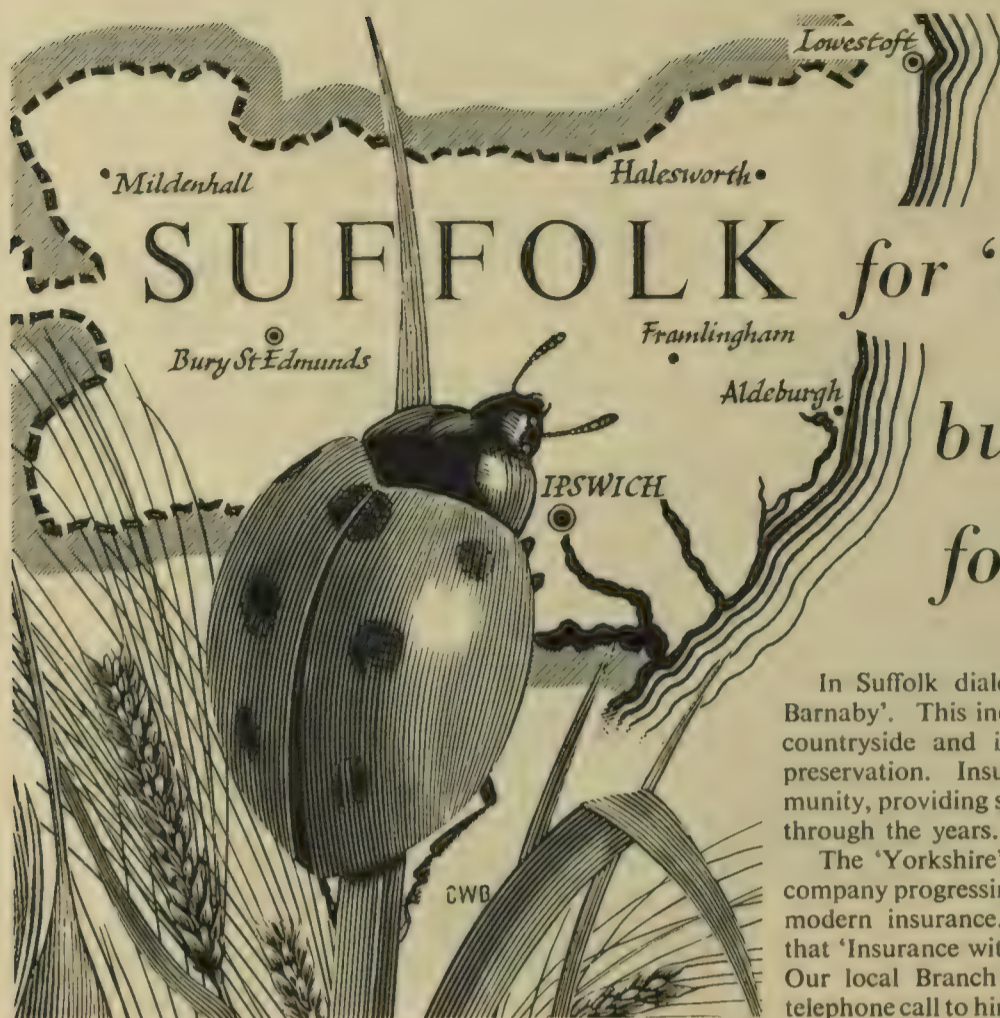
### EXPERIENCE COUNTS

44 Factories throughout the world. Firestone total sales exceed £1,000,000 per day.  
Firestone have made over 50,000,000 Tubeless Tyres.

**Firestone TYRES** — consistently good

SEE FIRESTONE ON STAND 208 AT THE MOTOR SHOW EARLS COURT OCT. 22nd — NOV. 1st.





# SUFFOLK for 'Bishop Barnaby' but YORKSHIRE for Insurance

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### What's the rift in Ruanda Urundi?

RUANDA URUNDI is not a place you would normally hear much about. It lies in the Rift Valley Highland to the north of Lake Tanganyika. Yet, because tin is mined near Lake Kivu, this remote territory is served by a complete Holman organisation. And that is important, because Holman make a big contribution to cutting mining costs.

How? By providing pneumatic equipment (rock drills, air compressors, pneumatic tools, hoists and haulages) that works hard and long without let-up. By

giving a service that extends far beyond the supply and maintenance of machinery. In Ruanda Urundi, and in eighty-odd countries, there is a Holman organisation staffed by consultants qualified in every industry where pneumatic equipment can be used. This world-wide service is based on Camborne, where every mining tool made is rigorously tested in the Holman experimental mine.

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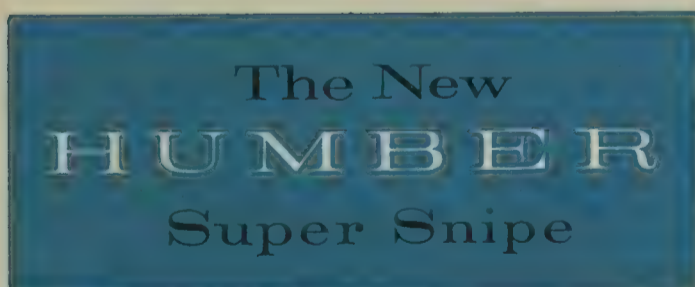


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The aristocrat of cars . . . A beautiful car of  
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See also the  
Humber Hawk  
now with a greatly  
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*Optional extras include, fully automatic transmission or overdrive,  
power assisted steering, individual seats and white-wall tyres.*



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You TAKE THE ROAD in style when you ride on new 3-T Nylon Tyres by Goodyear. The strongest, safest, most luxurious tyres ever made. They combine the miracle-strength of exclusive 3-T Nylon cord with the unique Self-Adjusting Tread—for the perfection of motoring pleasure.



NYLON TYRES by

**GOODYEAR**

THE WORLD OVER, MORE PEOPLE RIDE ON GOODYEAR TYRES THAN ON ANY OTHER MAKE

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SATURDAY, OCTOBER 25, 1958.



A HISTORIC LONDON SALEROOM OCCASION: CEZANNE'S "GARÇON AU GILET ROUGE" IS SOLD FOR THE WORLD RECORD PRICE OF £220,000 IN THE STUPENDOUS GOLDSCHMIDT SALE AT SOTHEBY'S.

Existing auction records were thrown to the winds and staggering new ones were set up, when seven paintings, by Cézanne, Manet, Renoir and Van Gogh, from the collection of the late Jakob Goldschmidt, of New York, were sold at Sotheby's on the evening of October 15 for a total of £781,000 in exactly twenty-one minutes. The highest price of the evening was the £220,000 paid for the magnificent Cézanne portrait seen on the easel in this photograph. This is a new record price for any single picture at auction—more than doubling the previous record of £104,000 paid for a Gauguin still-life at the Biddle Sale

in Paris last year. The total of £781,000 represents a new record for any one-day sale of pictures—the previous record (£610,196) having been set up at the Lurcy Sale in New York last November. The auction was conducted by Mr. Peter Wilson, Chairman of Sotheby's, and was attended by a huge and distinguished gathering of about 1500 people, of whom some 400 were packed into the main gallery, while the remainder watched the event on thirteen television sets relaying on closed circuit the exciting scene in the main room. Further details and reproductions of some of the paintings appear on page 715.

Postage—Inland, 4d.; Canada, 1½d.; Elsewhere Abroad, 6½d. (These rates apply as The Illustrated London News is registered at the G.P.O. as a newspaper.)



By ARTHUR BRYANT.

IN the great conflict of opinion between Dr. Edith Summerskill and Mrs. Braddock, I am on the side of Mrs. Braddock. Dr. Edith, it will be recalled, regards boxing with abhorrence. Mrs. Braddock, or so I understand, is all for it. Naturally, as an English social historian, I have a sentimental regard for the noble pastime. The very names of the "pinky heroes" of old are for me a kind of poetry—Tom Cribb the Champion, and Sayers who, two generations later, beat the Benicia Boy in the most wonderful fight in all the annals of the ring; Hickman the Gas Light Man and Sutton "the tremendous man of colour," Mendoza the Jew and Shaw the Life-Guardsman who fell at Waterloo, Big Ben Brain, the Game Chicken, Belcher "the yeoman," George Ballard, Gentleman Jackson who sparred with Byron, bought an estate and left the ring to enter Parliament; these heroes of antiquity mean more to me than Dr. Summerskill's nameless and ferocious Viking ancestors who shed, I dare say, a great deal more blood but gave far less pleasure. What, asked George Borrow, were the gladiators of Rome or the bull-fighters of Spain compared to England's bruisers? And who that has read it will ever forget his description of the old unbeaten Champion of England keeping his "public" down Holborn way, "sharp as winter, kind as spring. . . . There sits the yeoman at the end of his long room, surrounded by his friends. Glasses are filled and a song is the cry, and a song is well suited to the place; it finds an echo in every heart—fists are clenched, arms are waved, and the portraits of the mighty men of yore, Broughton and Slack and Ben which adorn the walls appear to smile grim approbation, whilst many a manly voice joins in the bold chorus:

Here's a health to old honest John Bull,  
When he's gone we shan't find such another,  
And with hearts and with glasses brim full,  
We will drink to Old England his mother."

"Find an echo in every heart!"—it certainly finds one in mine!

Yet there is more to it, I fancy, than that. I never go to a boxing match, never in my youth won a belt or "cleared a lane" with my "morleys," though I did on one occasion, to his and my immense surprise, inadvertently knock out an ex-professional pugilist—a kindly neighbour with whom I was sparring in an orchard in the lovely spring of 1921 in an attempt to get my muscles back into condition after a bout of pneumonia; as he ruefully picked himself up to meet my abashed apologies, he remarked that I had one of the hardest natural left punches he had ever had the misfortune to encounter! But if the good and astonished man was right and some fairy godmother—some Bessie Braddock of the spirit world—bestowed this unexpected and unused talent upon me at birth, it was one of whose possession I was totally unaware and whose existence no one who knew me ever suspected. I was a shy, awkward, unbellicose youth and have grown into an unwieldy, shambling and oppressively sedentary being. I have no desire to enter the ring or knock anyone down and I should certainly be knocked down myself if I attempted to. Yet just as the great Beerbohm Tree told an old acquaintance of mine in her youth that he would love to play Juliet, so I would have loved to have been a prize boxer! Unfortunately at the expensive school to which my parents, making immense sacrifices, sent me, tuition in boxing was then an "extra" and, though I should have

liked to have taken it, I knew it would have been an extravagance. And yet, looking back, I believe it would have done me more good, not only in body but in mind and soul, than almost everything else Harrow, that gave me so much, gave me, except for its wonderful songs and the teaching, during two all-too-brief terms, of that great teacher of history, George Townsend Warner. For to learn to take hard knocks without flinching, to use the body God gave one with courage, skill and self-control, to keep one's temper in conflict and emerge, from victory or defeat, with good

fair play, does the same. And these are the very virtues our impatient, back-biting and inferiority-complex-ridden contemporary world most needs. For getting rid of an inferiority complex there is nothing like a good stand-up fight, with fair play given, whether one win or lose. "Fear God," said Isopel Berners to the Romany Rye, "and take your own part. There's Bible in that, young man; see how Moses feared God and how he took his own part against everybody who meddled with him. So fear God, young man, and never give in!" I can scarcely think of better counsel.

## THE STATE VISIT OF THE GERMAN PRESIDENT.



DR. THEODOR HEUSS, PRESIDENT OF THE FEDERAL REPUBLIC OF GERMANY, WHO ARRIVED IN ENGLAND ON OCTOBER 20.

Dr. Theodor Heuss was elected first President of the German Federal Republic in September 1949, and was re-elected for a second term in 1954. Born in 1884, he studied at the Universities of Munich and Berlin, and later entered journalism. Between 1920 and 1933, when he was dismissed by the National Socialists, he lectured at the German Academy of Political Science, afterwards returning to journalism. He was also, during two periods preceding 1933, a member of the Reichstag, the German Lower House, belonging to the German Democratic Party. In 1947 he became Professor of Political Science and Modern History at the Stuttgart Institute of Technology, being elected Senior Chairman of the West German Free Democratic Party in 1948. During his four-day visit, the first to Britain by the President of the Federal Republic and the first by the head of the German State since the Kaiser's visit in 1907, he was to stay at Buckingham Palace, and was to be received in Oxford and at St. Paul's Cathedral.

humour and cheerfulness is as fine a training as any school academy or science laboratory can offer. "Prize fighting," wrote Pierce Egan, "teaches men to admire courage, to applaud generosity, to acquire notions of honour, nobleness of disposition and greatness of mind; to bear hardships without murmur, fortitude in reverse of fortune and invincibility of soul." And boxing in a gymnasium or, just as good, milling in an alley or orchard with one's schoolfellows to see

If it was generally taken, too, I think the earth would be a more peaceable place. For, looking back over the course of the last half-century, it is difficult to avoid the disturbing conclusion that the more men are sheltered in youth by science and by modern "humanitarian" theories from contact with physical realities—one of which is pain—the more ready they become to resort to physical violence by proxy and to inflict pain on others. There is a shocking and startling contrast between the soft living of most modern propagandists and fanatics—from Archbishop Makarios downwards to others of a much humbler kind, nearer home—and the violence and hatred they preach and so often unloose with the means science has given to undisciplined hands. If only Hitler had been taught to box in his youth and schooled by hard give-and-take in the rules of the game, what a deal of suffering mankind might have been saved! And the same is true of our "Teddy boys" and "hoodlums," whose violent doings in our streets and highways hit the headlines in the daily newspapers with such wearisome frequency. A shot at the appropriate moment of the physical pain they inflict on others would do more to cure them of their callous cruelty than all the psychiatrists and reformatories in the world. There is only one way to bring home what pain means to a man with a closed heart, and that is pain itself. The best cure for the unfeeling bullies who beat up helpless Africans and West Indians in the streets would be to be put, in turn, into the ring with a coloured champion and left, with the chance to defend themselves, to take the punishment they so wantonly inflict on others. Such fair dealing and justice might make a man and a gentleman out of many a young bully who, in our unthinking, sentimental age, has never had a chance of learning to be anything but a cad. It would be far more likely to reform a young criminal and turn him into a decent member of society than a long term of brutalising and numbing imprisonment. That we have got hold of the wrong end of the stick in our modern attitude to punishment I am convinced. To inflict pain on a helpless and innocent creature who is at one's mercy is a vile thing, as degrading to the inflictor as it is spiritually damaging to the victim; to belabour a child or a dog or a woman is utterly contemptible. But to visit on a bully the pain he has inflicted on a weaker and defenceless creature—on one who has, say, assaulted a girl or beaten-up a helpless old man—is not contemptible; it is just and potentially beneficial both to society and the individual. Do to others as you would be done by is a good rule for oneself, and those who persistently ignore it need to be taught it by their fellow creatures.



AT VICTORIA STATION: THE QUEEN AND THE WEST GERMAN PRESIDENT (RIGHT) TALKING TOGETHER. NEARBY IS THE DUKE OF EDINBURGH.



ARRIVING AT BUCKINGHAM PALACE FROM VICTORIA STATION: THE QUEEN AND THE DUKE OF EDINBURGH WITH PROFESSOR HEUSS IN THE STATE CARRIAGE. THE FIRST STATE VISIT BY THE GERMAN HEAD OF STATE FOR FIFTY-ONE YEARS: THE ARRIVAL OF PRESIDENT HEUSS IN LONDON.

President Heuss arrived by air at Gatwick Airport on October 20 at the beginning of his State visit to this country. He was met by the Duke of Gloucester, and afterwards travelled by train to Victoria Station, where he was welcomed by the Queen, the Duke of Edinburgh, the Prime Minister, the Lord Mayor, members of the Royal family and high-ranking officials. Outside the station small crowds had gathered to watch the President of West Germany as he passed by in an open carriage with the Queen and the Duke of Edinburgh

at the beginning of the ceremonial drive to Buckingham Palace. In Whitehall and The Mall, which formed part of the route to the Palace, the red, black and gold German flag and the Union Flag were hanging side by side, in honour of this first visit to Britain by the Head of the German state for over half a century. Shortly after arriving at Buckingham Palace, where he stayed during his visit, Professor Heuss went to Westminster Abbey to lay a wreath on the grave of the Unknown Warrior.

## THE ELECTION OF THE NEW POPE: PREPARING FOR THE CONCLAVE IN THE VATICAN.



(Left.)  
BEING PREPARED FOR THE ELECTION OF THE NEW POPE: SOME OF THE CEREMONIAL ARTICLES USED ON THIS HISTORIC OCCASION.

(Right.)  
TO BE USED TO PREPARE FOOD FOR THE CARDINALS AND THEIR ATTENDANTS DURING THE CONCLAVE: A KITCHEN IN THE PALAZZO SAN DAMASO, IN THE VATICAN, WHERE EACH CARDINAL HAS A SEPARATE APARTMENT. THE WINDOWS OF THE PALACE ARE WHITEWASHED, AND THE GATES ARE WALLED OFF.



WATCHED BY A VATICAN GENDARME: WORKMEN PREPARING A TURNTABLE THROUGH WHICH THE FOOD FOR THE CARDINALS WILL BE PASSED.



MAKING SHOES FOR THE NEW POPE—THE PAPAL SHOEMAKER, MICHELE COTTEFOGLIE, AND HIS SISTER MARGHERITA AT WORK. THREE SIZES OF CEREMONIAL CLOTHING ARE BEING PREPARED IN THE EXPECTATION THAT ONE WILL FIT THE NEW PONTIFF.



BEING ERECTED IN THE SISTINE CHAPEL: THE STOVE IN WHICH THE BALLOT PAPERS WILL BE BURNT—MIXED WITH STRAW TO PRODUCE BLACK SMOKE IF THE BALLOT HAS BEEN INCONCLUSIVE, AND BURNT ALONE TO PRODUCE WHITE SMOKE TO ANNOUNCE THAT A NEW POPE HAS BEEN ELECTED.



READY FOR THE CONCLAVE OF CARDINALS: THE SISTINE CHAPEL WITH ITS FAMOUS FRESCOS, AND MICHELANGELO'S "LAST JUDGEMENT" BEHIND THE ALTAR.



EXAMINING THE BALL-BOARD USED IN THE SELECTION OF TELLERS AND OTHER OFFICERS AT THE CONCLAVE: CARDINAL LEGER, ARCHBISHOP OF MONTREAL.

To-day (October 25) the Sacred College of Cardinals meets in solemn Conclave at Rome to elect the new Pope. It was expected that all but two of the fifty-four Cardinals would be present—their number having been reduced by the death of Cardinal Costantini on October 17. Each Cardinal, with two attendants, is lodged in a three-room apartment in the Palazzo San Damaso, in the Vatican, and the Cardinals are entirely cut off from the world outside. The Conclave takes place in the wonderful Sistine Chapel. Low thrones for each Cardinal

are arranged along the walls. A two-thirds majority plus one is needed to elect a Pope. The Cardinals place their voting papers in a big silver chalice in order of seniority. After the ballot the papers are burnt in a black iron stove standing at the back of the chapel. If they are inconclusive they are mixed with straw to produce black smoke; if conclusive they are burnt alone and the white smoke emerging from the chimney announces to the people of Rome waiting outside that a new Pope has just been elected.



AT THE RECONSECRATION SERVICE OF ST. CLEMENT DANES: THE ARCHBISHOP OF CANTERBURY DELIVERING HIS SERMON FROM THE FINE GRINLING GIBBONS PULPIT.



AT THE LECTERN GIVEN BY THE ROYAL AUSTRALIAN AIR FORCE: THE DUKE OF EDINBURGH READING THE LESSON (ST. LUKE 6, 45-49).



DEMANDING ADMITTANCE IN TRADITIONAL STYLE: THE BISHOP OF LONDON KNOCKING THREE TIMES WITH HIS STAFF ON THE WEST DOOR OF ST. CLEMENT DANES.

Preaching in St. Clement Danes at the service of reconsecration on October 19, the Archbishop of Canterbury said: "This church, already full of history, is offered anew to history and to God as the church of the Royal Air Force." The Archbishop's sermon came towards the end of a most impressive service, attended by the Queen, the Duke of Edinburgh and other members of the Royal family, and a congregation of 700, all come to bear witness to the

"OFFERED ANEW TO HISTORY AND TO GOD": ST. CLEMENT DANES RECONSECRATED IN THE PRESENCE OF THE QUEEN.



BEFORE THE START OF THE SERVICE: THE SCENE OUTSIDE ST. CLEMENT DANES, IN THE STRAND, AS MEMBERS OF THE DISTINGUISHED CONGREGATION ARRIVED.



AFTER THE SERVICE: THE QUEEN LEAVING WITH THE DUKE OF EDINBURGH; FOLLOWED BY THE QUEEN MOTHER AND PRINCESS MARGARET, AND OTHER MEMBERS OF THE ROYAL FAMILY.

"rebirth" of this famous and beautiful church in the Strand. The solemn service of reconsecration was conducted by the Bishop of London. When the sentence of reconsecration was read the ancient Sanctus bell was sounded slowly three times to proclaim to the world outside that St. Clement Danes was once again active in the service of God. As the Queen was leaving, the bells rang out joyfully with the famous notes of "Oranges and Lemons."

AFTER tragic and blood-stained years, the scene in Cyprus appears to-day a shade brighter, though the gleam of light is precarious. A few weeks ago the scene was almost at its blackest. The change, such as it is, has been brought about by the intervention of N.A.T.O., and in particular by the activity of M. Spaak. To N.A.T.O. the situation is deplorable. It is in any case bound to do its utmost to heal differences between members, but this is a difference such as has never before occurred, one of acute and bitter hostility between members which may lead to the break-up of the organisation in the region. Withdrawal, or steps towards withdrawal, on the part of Greece is possible at any moment.

The attitude of Greece is that neither the Greek Government nor the Greek Cypriots have anything to lose by the display of active interest on the part of N.A.T.O., nor by a conference such as M. Spaak has in mind. The conference, as he sees it, would be composed of representatives of the United Kingdom, Greece, Turkey, and Cypriots of Greek and Turkish race. It is also understood that N.A.T.O. itself would speak through M. Spaak; in fact, it would not otherwise be a N.A.T.O. conference. If it is to be that, it will have to be held within the Permanent Council. This is well worth trying, though high optimism about the prospects, given the bitterness involved in the subject, would be absurd.

The Turkish view is generally unfavourable, but Turkey will hardly stand out if the other parties concerned agree to go ahead with the proposal. The question may have been settled one way or another before these words are in print, but a word may be added now on what would appear to be the attitude of the British Government. It has not—and could not have—any objection in principle to a conference. The precise rôle of N.A.T.O. and of M. Spaak is another matter. Again no objection could be taken to his presence, but he might cause the Government embarrassment were he to dominate the proceedings with a solution to which it objected. This is not an insuperable barrier to progress.

The British Government has always taken the line that the so-called "partnership" plan does not prejudice the future. Its view is that the status of Cyprus cannot now be finally determined, but that the plan put forward leaves the way open for any developments. The Greek Government, on the other hand, holds that the appointment of a Turkish representative, briefed by Turkey, who will have the right to proffer official advice, gives Turkey a lien on the island. It considers that recognition on its part of this right would be submission to a *fait accompli* as regards the power of Turkey to interfere in the affairs of Cyprus. It also holds that this appointment of a Turkish representative contravenes the Treaty of Lausanne. In a recent letter to *The Times* I pointed out the strength of this argument.

I will again quote from the two relevant clauses, 16 and 23:

Turkey hereby renounces all rights and titles whatsoever over or respecting the territories situated outside the frontiers provided for in the present Treaty and the islands other than those over which her sovereignty is recognised by the said Treaty, the

## A WINDOW ON THE WORLD.

### CAN N.A.T.O. SOLVE THE CYPRUS PROBLEM?

By CYRIL FALLS,

*Sometime Chichele Professor of the History of War, Oxford.*

future of these territories and islands having been or to be settled by the interested parties.

And, closer to the point:

No power or jurisdiction in political, legislative or administrative matters shall be exercised outside Turkish territory by the Turkish Government or

over-hasty in holding out the hand of friendship to those whom they had just been denouncing as murderers. I regard this assassination as horrible and shameful.

The immediate reaction of the troops resembled what has been seen on many occasions in like circumstances. When the troops of the great Irish Viceroy, Sir Henry Sidney, were criticised for conduct under provocation, he began their defence with the words: "It must be confessed that soldiers are no angels, nor yet among men the harmlest creatures." I think Mr. Sandys would have been wise to take the same line rather than tell the world what he would or would not "tolerate." I confess, too, that statements to the effect that the death of a youth had nothing to do with the arrests, but was due to the fact that he was smothered in a truck, and that a girl of thirteen had died of a "heart attack," seem to me to be singularly inept.

It is not possible to say whether an effort to keep the Army out of this situation would have had any chance of success. No such effort was made, however, though I know it was strongly advocated. The alternative would have been, of course, the creation of a *gendarmerie* to deal with the trouble. The difficulty would have been to build up quickly one of sufficient strength and at the same time sufficiently well trained. I repeat that the proposal might have failed if adopted, but I think it should have been tried. If it had failed, nothing would have been lost but the money and the item would not have bulked large in the huge cost account of to-day. In any case, it is too late now.

All efforts to end the deadlock in the island have so far failed. More deaths are occurring as these words are written. The odds seem to be against a solution being found through the initiative of M. Spaak. Yet this track ought to be followed if it be found possible to enter upon it. Even if it were to fall short of success it might do good. It should also be noted that Archbishop Makarios, who has generally been more stubborn than the Greek Government, has moved a long way from his earlier position. His proposal that Cyprus should move towards independence without any pledge of future reunion with Greece for the time being, is worth study, even though it has no relation to the present British plan. The latter, as I have always said, will not work as it stands at present.

N.A.T.O. is the most suitable intermediary. It represents states which take different views of the Cyprus imbroglio, but all of which can

be relied on to tackle the question honestly and sincerely, without having axes of their own to grind. It is natural that M. Spaak, as its chief official, should be deeply concerned by the facts that no progress has been made, that chaos and killings continue, that Greece is for the first time seriously considering withdrawal, and that in the background looms the still graver risk of a direct clash between Greece and Turkey. Were the present Greek Government to be driven from office by the force of inflamed public opinion this might happen in a matter of days. It would certainly appear that if no fresh approaches are made, the sore in Cyprus will fester worse than ever, with lamentable results for all concerned.



AFTER ONE OF THE RECENT AMBUSHES IN CYPRUS: WITNESSES STUDY A GROUP OF MEN ROUNDED-UP IN THE AREA FROM THE SECURITY OF AN ARMoured VEHICLE (RIGHT). CAPTAIN FALLS WRITES IN HIS ARTICLE THIS WEEK ABOUT THE SITUATION IN CYPRUS.



AN ARMED GUARD FOR BRITISH SHOPPERS IN CYPRUS: OUTSIDE THE N.A.A.F.I. SHOP IN LARNACA ON OCTOBER 9, A WEEK AFTER THE BRUTAL MURDER OF MRS. CUTLIFFE WHILE SHOPPING IN FAMAGUSTA.

authorities for any reason whatsoever over the nationals of a territory placed under the sovereignty or the protectorate of the other Powers signatory to the present Treaty, or over the nationals of a territory detached from Turkey.

Leaving readers to interpret these clauses for themselves, I must pass on to the deeply deplorable assassination of an Englishwoman which, though it happened some time ago, I have as yet had no opportunity to discuss. I start by saying that, personally, I go even further than most people in my abhorrence of assassination as a political weapon. I could not have disliked it more than I did in Ireland, where I was on the scene for part of the time, and thought British statesmen

## A WINDOW ON THE WORLD—I.



**JERUSALEM, ISRAEL SIDE.** LAYING THE FOUNDATION-STONE FOR THE NEW BUILDING FOR THE KNESSET: MRS. JAMES DE ROTHSCHILD, CENTRE. On October 14 Mrs. James de Rothschild laid the foundation-stone of the new building for the Israel Parliament, a project made possible by a legacy from her late husband. The Knesset now meets in a building intended as a branch of a bank.



**NORTHERN NIGERIA.** THE RECENTLY-OPENED NEW TOWN HALL OF KANO: CROWDS INSPECTING THE BUILDING AT THE INAUGURAL CEREMONY.

The new town hall of Kano, which contains a council chamber accommodating 300 people and galleries for the Press and the public, was recently opened. The new building is designed in a modern, simple style. A meeting of the Kano Town Council under the chairmanship of Alhaji Muhammadu Sani, the District Head, was held to mark the opening.



**CAIRO, EGYPT.** EMPTY SEATS AT A MEETING OF THE ARAB LEAGUE COUNCIL AFTER THE RECENT DISAGREEMENT BETWEEN THE TUNISIAN AND UNITED ARAB REPUBLIC DELEGATES. At the first meeting of the Arab League Council to be attended by Tunisia—shortly after Tunisia, with Morocco, joined the Arab League on October 1—the Tunisian delegate was understood to imply that the United Arab Republic was interfering in the internal affairs of other countries in the League. After this, Tunisian and Egyptian delegates were absent from Council meetings, and on Oct. 15 Tunisia announced she would break off diplomatic relations with the U.A.R.



**LOS ANGELES, CALIFORNIA.** A ROCKET AIRCRAFT DESIGNED TO TAKE MAN TO THE FRINGE OF OUTER SPACE UNVEILED.

The rocket-powered X-15 aircraft, which is designed to fly at speeds of over 3000 m.p.h. and at altitudes of over 100 miles, was publicly displayed for the first time on October 15 at the North American Aviation plant near Los Angeles.



**JORDAN.** KING HUSSEIN CUTTING A TAPE WITH GOLD SCISSORS TO OPEN AN IMPORTANT NEW HIGHWAY IMPROVING TRAVEL BETWEEN AMMAN, JERICO AND JERUSALEM.

On October 5 King Hussein of Jordan ceremonially opened a new highway which reduces the road distance between Amman and Jericho by 11 miles and the travel time from Amman to Jerusalem to little more than one hour. The asphalt-surfaced highway is 35 miles long, and was paid for by the United States, although Britain had also made a contribution for the purpose.



**LEBANON.** THE NEW FOUR-MEMBER GOVERNMENT, WHICH HAS BEEN GIVEN WIDESPREAD SUPPORT IN BEIRUT, WHERE LIFE HAS BEEN RETURNING TO NORMAL. Following the announcement of the new Government of Lebanon early on October 15, Lebanese strikes were called off, barricades pulled down and other demonstrations of public satisfaction were made. Above are (l. to r.) Mr. Gemayel, a Maronite Catholic and Falange Party leader; Mr. Hussein Oweini, a Sunni Muslim; Mr. R. Edde, a Maronite Catholic, and the Prime Minister, Mr. Karami, a Sunni Muslim.

## A WINDOW ON THE WORLD—II.



ALGERIA. THE EVIDENCE OF A DRAMATIC ESCAPE: A PARACHUTE CAUGHT IN THE TAIL-PLANE OF A NORATLAS TROOP TRANSPORT, AND THE TRAILING HARNESS.

During training a parachute caught in the tail-plane at about 12,000 ft. The parachutist could not disentangle himself; and the pilot made a short landing with great skill, the parachutist being severely burnt but otherwise uninjured.



CALAIS, FRANCE. THE CEREMONY OF LAYING A WREATH ON THE MEMORIAL TO THOSE BRITISH TROOPS WHO LOST THEIR LIVES IN CALAIS IN 1940.

On October 19 this ceremony took place and was attended by a party of British visitors and the local Chamber of Commerce. Among the English party was a bugler of the Rifle Brigade, whose father was killed in 1940, and who himself received a medallion as the millionth British visitor to Calais this year.



NEW YORK CITY. THE FIFTH AVENUE "PUDDING BASIN": FRANK LLOYD WRIGHT'S NEW GUGGENHEIM MUSEUM BUILDING, WHICH IS NOW NEARING COMPLETION.

Described by many as a "pudding basin" and by the eighty-nine-year-old architect as "the only twentieth-century architecture in New York," this is to house the Solomon R. Guggenheim collection of non-objective art. The further block is a continuous spiral gallery.



FORMOSA. PACKAGED NIKE-HERCULES ANTI-AIRCRAFT MISSILES UNDER GUARD NEAR TAIPEH. A CHINESE NATIONALIST BATTALION IS BEING TRAINED IN THEIR USE.

It was announced on October 17 that a Nike-Hercules anti-aircraft missile installation was being set up near Taipei and that a Chinese battalion would be trained in its use, but that the Americans would not provide the Chinese with nuclear warheads.



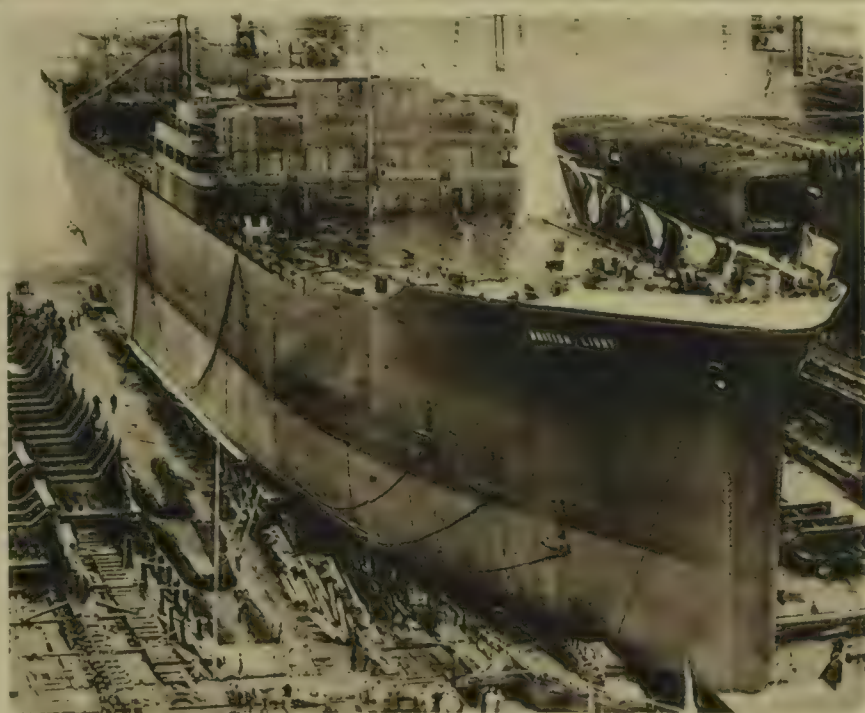
JERUSALEM, ISRAEL. LISTENING TO THEIR SENTENCE: THE EIGHT ISRAELI POLICE, CONVICTED BY AN ISRAELI MILITARY COURT OF KILLING FORTY-THREE ARAB VILLAGERS IN 1956. On October 16, two years after the event, two officers and six men of the Israeli police were found guilty, as stated above, and were sentenced to terms of imprisonment ranging from seventeen to seven years. The sentences were subject to confirmation.



BRUSSELS, BELGIUM. AT THE BANQUET TO MARK THE END OF THE BRUSSELS FAIR: (L. TO R.) KING BAUDOUIN OF THE BELGIANS, PRINCESS LILIANE AND KING LEOPOLD.

A great display of fireworks on the night of October 19 marked the end of the Brussels World Fair. A banquet, attended by the Belgian Royal Family, was given in honour of the Diplomatic Corps and the representatives of the many countries partaking in the fair.

## A WINDOW ON THE WORLD—III.



**GENOA, ITALY.** LAUNCHED ON OCTOBER 12: *BRITISH LIGHT*—ONE OF SIX TANKERS BUILT OR BEING BUILT IN ITALY FOR THE BRITISH PETROLEUM GROUP.

In 1955 the BP Tanker Co. ordered six 35,000-ton deadweight tankers in Italy. The first of these was launched at Trieste in June. The second—*British Light*—was built by the Ansaldo S.p.A., and is seen here on the launching platform at Genoa, before the ceremony on October 12. The remaining four tankers will be completed next year—two are being built at Genoa and two at Trieste.



**HALIFAX, NOVA SCOTIA.** AT THE UNIVERSITY OF KING'S COLLEGE: AN HONORARY DEGREE BEING BESTOWED ON MR. J. C. MASTERMAN, THEN VICE-CHANCELLOR OF OXFORD. The Canadian University of King's College, the oldest University in the Commonwealth overseas, recently bestowed the honorary degree of Doctor of Civil Law on J. C. Masterman, Esq., who was then Vice-Chancellor of Britain's oldest University, Oxford. Mr. Masterman, who is Provost of Worcester College, has just relinquished the Vice-Chancellorship.



(Right.)

**HOLLAND.** A TRICKY LAUNCHING: A NEW OIL TANKER TAKES TO THE WATER IN A RIVER ONLY SLIGHTLY WIDER THAN ITS OWN LENGTH.

On October 13 a new oil tanker, the *Presidente Juscelino*, which is approximately 663 ft. in length, was launched into the river at Alblasserdam, near Rotterdam, which at this point is only 755 ft. wide. To prevent the ship hitting the far bank, special brakes, visible in the photograph, were fitted to her stern. The tanker is the first of seven being built at Alblasserdam for a Brazilian oil company.



**PAKISTAN.** THE KHAN OF KALAT, RIGHT, AFTER BEING ARRESTED RECENTLY FOR CAMPAIGNING AGAINST THE ACCESSION OF HIS STATE TO PAKISTAN. On October 6, the day before martial law was declared in Pakistan, the Khan of Kalat was arrested at his palace following his opposition to the accession of his state to Pakistan, which took place in 1948. He had also refused to comply with a summons from the President of Pakistan. The Khan was placed in detention and deprived of all princely privileges and rights.

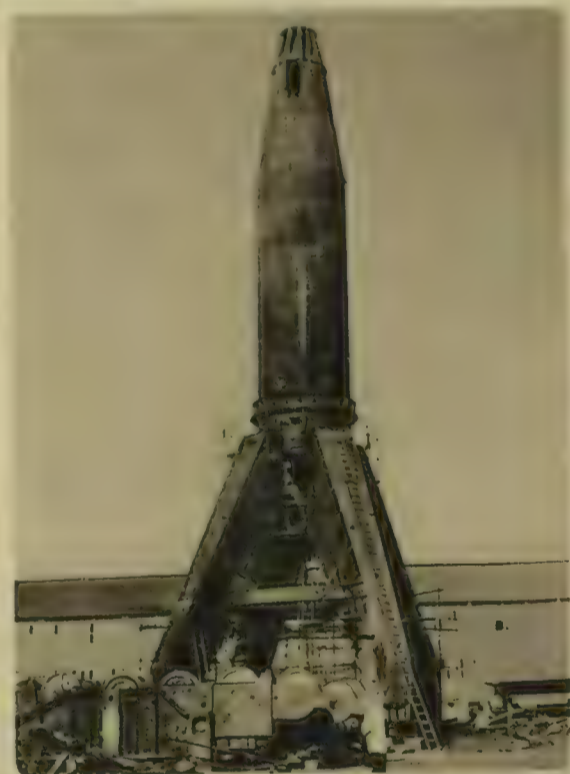


**KENYA.** ONE OF THE TWO RARE DUGONGS PHOTOGRAPHED IN CAPTIVITY AT MALINDI RECENTLY. Two dugongs were recently caught alive off Malindi, north of Mombasa, and taken to the pool of the Eden Rock Hotel. After film records had been made of their behaviour they were to be returned to the sea. The relatively rare dugong is said to be difficult to catch alive and has been held as one of the creatures responsible for the mermaid legend.

## A WINDOW ON THE WORLD—IV.



**QUEMOY.** MEN, WOMEN AND CHILDREN, ALL WITH BUNDLES, BEING EVACUATED FROM QUEMOY IN A LANDING CRAFT WHICH HAD BROUGHT IN SUPPLIES DURING THE CEASE-FIRE. On October 12 the Peking Defence Ministry issued an order to Communist Chinese troops to continue the Quemoy cease-fire (which was then due to expire) for a further two weeks. The purpose, it stated, was "to see what the opposite side is going to do and to enable our compatriots on Quemoy . . . to get sufficient supplies, including food and military equipment." Many civilians have been evacuated.



**LA CIOTAT, FRANCE.** NOT A NEW CANDIDATE IN THE MOON-ROCKET STAKES, BUT THE CENTRAL PIVOT OF A HUGE 120-TON CRANE NOW UNDER CONSTRUCTION AT THE FRENCH NAVAL SHIPYARD AT LA CIOTAT, NEAR MARSEILLES.



**COLOGNE, WEST GERMANY.** SOME OF THE GOLD TREASURES, STOLEN FROM THE RIJKSMUSEUM, AMSTERDAM, IN LATE SEPTEMBER, AFTER THEIR RECOVERY BY GERMAN POLICE.

Within a fortnight of their theft from the Rijksmuseum during the last week-end of September, the gold treasures, which included Admiral de Ruyter's gold chain and a heavy gold cup, were recovered in Cologne by the co-operation of Interpol and the West German police after a report from a jeweller.



**KOBE, JAPAN.** THE SHIP THAT "HALF-LAUNCHED" HERSELF: THE 20,500-TON TANKER TSUBAME MARU NO. 3 LYING HALF IN THE WATER AT THE MITSUBISHI SHIPYARD.

On the day before she was scheduled for launching, this new tanker sheared the bolts holding her on the launching slip and slid 120 ft., ending up half-in, half-out of the water. One workman was killed and three others injured in the incident. The situation posed a problem as to whether to continue with the ceremonies or to assume that launching had already taken place.



**PARIS, FRANCE.** GENERAL SALAN, AFTER GIVING EVIDENCE AT THE TRIAL OF THOSE RESPONSIBLE FOR AN ATTEMPT ON HIS LIFE, ARRIVING FOR A CONFERENCE WITH GENERAL DE GAULLE. On October 13, General de Gaulle issued instructions that the Army in Algeria must withdraw from politics. On October 14, General Salan saw the General after giving evidence in the "bazooka" case. General de Gaulle's order to the Army was obeyed and an extremist protest and attempted general strike in Algeria collapsed.



**MOSCOW, RUSSIA.** A RUSSIAN AIR FORCE OFFICER HOLDING UP A PHOTOGRAPH, SAID TO HAVE BEEN TAKEN BY A U.S. BALLOON FLOATING OVER RUSSIAN TERRITORY.

On October 11 Mr. A. Popov (centre in photograph), deputy head of the Foreign Ministry Press Department in Moscow, stated at a Press conference that U.S. balloons had been captured which were being used by the U.S. to carry out aerial reconnaissance of "targets for ballistic missiles."



**CAIRO, EGYPT.** THE TUNISIAN DELEGATE, AT AN ARAB LEAGUE MEETING, READING THE STATEMENT WHICH LED TO THE UNITED ARAB REPUBLIC'S "WALK-OUT." On October 1 Tunisia (with Morocco) was admitted to the Arab League; on October 11 her delegate, Habib al-Shatti, making his first appearance, charged "some Arab countries" with trying to dominate proceedings. The U.A.R. delegation walked out.

## DEFEATING THICK FOG AT AIRPORTS: A BRITISH BLIND LANDING DEVICE.



A VARSITY AIRCRAFT, WITH A RECEIVING AERIAL PROJECTING FROM THE NOSE, WHICH HAS BEEN USED FOR BLIND LANDING TESTS.

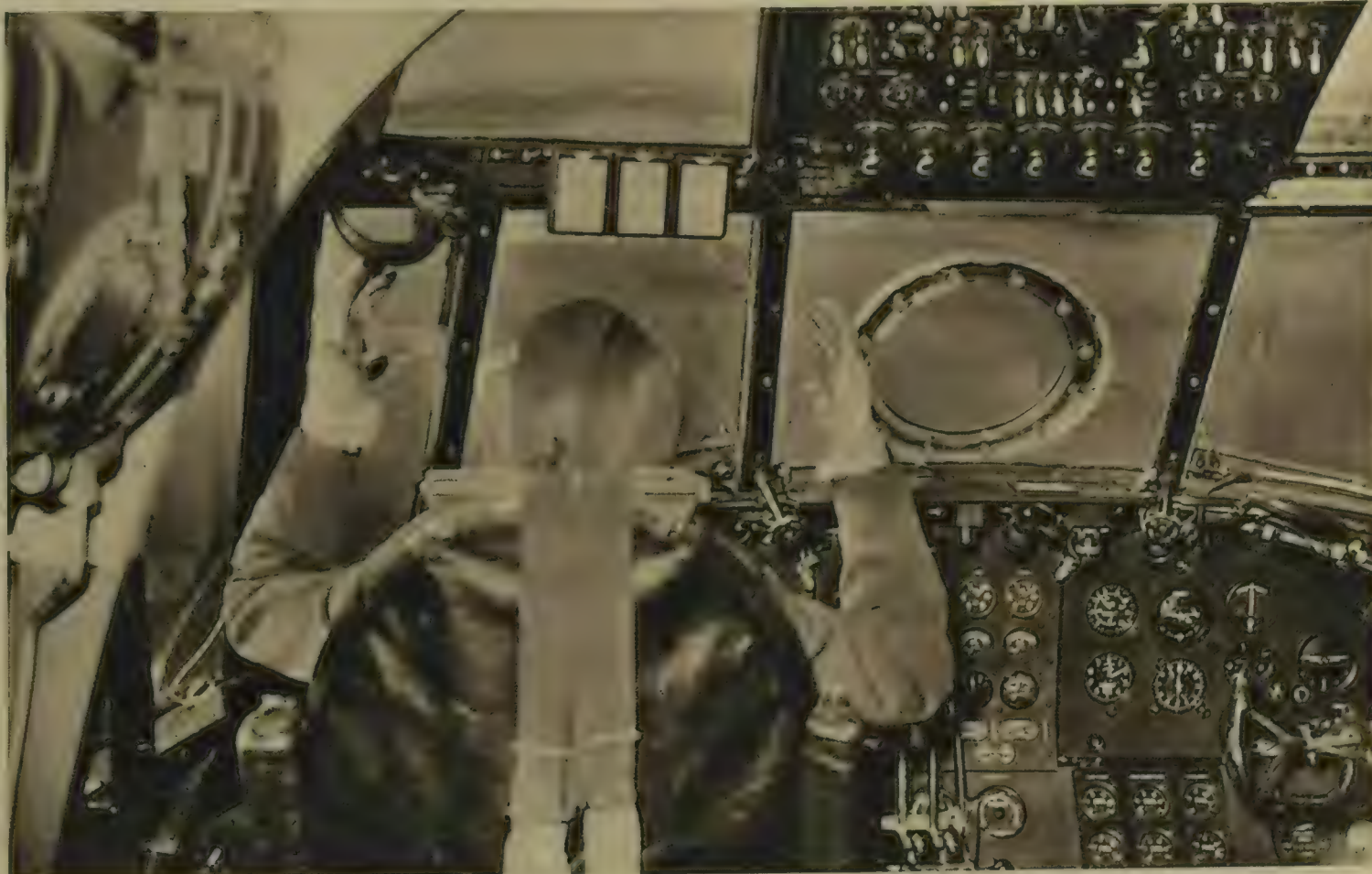


THE LOCALISER AERIAL OF THE RECENTLY DEMONSTRATED BLIND LANDING SYSTEM SITUATED NEAR THE AIRFIELD.



A FLIGHT LIEUTENANT SWITCHING ON THE AUTOMATIC BLIND LANDING UNIT IN THE COCKPIT OF THE VARSITY AIRCRAFT.

DEMONSTRATIONS of a new landing aid, which may prove to be of great advantage to air transport by enabling aircraft to land in zero visibility, were organised for air experts from many countries at Bedford on October 16. At present, landing aid instruments make it possible to land in poor visibility providing that the pilot, when he reaches a low height, can see the runway lighting. With the new blind landing unit, developed by the Royal Aircraft Establishment's Blind Landing Experimental Unit at Bedford and consisting of a novel combined use of radio waves and magnetic fields, it is possible to complete the landing automatically without the pilot using the controls and being quite unable to see the ground. The new unit would save the trouble and expense of diverting large airliners from one airport to another because of extremely bad visibility. More than 2000 completely automatic landings, some in thick fog and some in strong cross-winds, have been made with the unit in both piston-engined and jet aircraft without any damage having been sustained.



AS THE GROUND RUSHES TOWARDS HIM THE PILOT LIFTS HIS HANDS FROM THE CONTROLS, RELYING ENTIRELY ON THE AUTOMATIC SYSTEM FOR MAKING A PERFECT LANDING.

# NEW-FOUND SCULPTURES FROM THE GOLDEN AGE OF GREEK ART: ARTEMIS RELIEFS FROM THE TEMPLE AT BRAURON, WHERE IPHIGENEIA ENDED HER DAYS.



FIG. 1. EXCAVATING THE STOA OF BRAURON. IN THE BACKGROUND IS THE RECENTLY-FOUND TEMPLE OF ARTEMIS, IN FRONT OF THE BYZANTINE CHURCH.



FIG. 2. THE STOA IS IN SWAMPY GROUND AND MUCH PUMPING WAS NEEDED. THE FIGURE IN THE FOREGROUND IS STANDING ON A MARBLE STYLOBATE.



FIG. 3. COVERED WITH MUD AND SLIME, THE LOVELY ARTEMIS RELIEF (FIG. 6) IS CLEANED UNDER THE EYES OF PROFESSOR PAPADIMITRIOU (LEFT.)



FIG. 4. RELAXATION IN THE ENTRY OF THE BYZANTINE CHURCH NEARBY: PROFESSOR PAPADIMITRIOU WITH HIS TEAM OF MAINLY YOUNG ASSISTANTS.

When the Greek Armada had gathered at Aulis in readiness to sail against Troy, they were unable to obtain a favourable wind; and at the oracle's command Agamemnon, their commander, sacrificed his daughter Iphigeneia to the gods. In another version of the story, the goddess Artemis rescued her at the last moment and carried her off to safety in Taurica. In Euripides' play "Iphigeneia in Tauris," Athene says: "You, Iphigeneia, shall serve the shrine of Artemis by the steps of Brauron and hold her sacred keys. There, when you die, they shall adorn your grave with braided gowns of softest weave, left in their store by women dead with child. . . ." Acting on this clue, Professor John Papadimitriou, who is well known to our readers and is now Head of the Greek Archaeological Service at the Ministry of Education, has been excavating the site of Brauron, on the coast of Attica, 24 miles east of Athens. Some time

in antiquity the site was flooded by the River Erasinos and it is now extremely swampy (Figs. 1 and 2), but a few years ago a temple of Artemis was uncovered near a Byzantine Church (Fig. 1). The most recent discovery, however, is a nearby stoa or colonnade, where already two remarkable reliefs of the late fifth century B.C. have been found (Figs. 3, 5 and 6). One of these (Fig. 5) has much the same composition as a relief, found in the Peiræus, which is now in the British Museum, showing a group of torch-racers doing homage to Artemis Bendis. The new relief shows a large family group bringing a bull to sacrifice to an Artemis twice their size. The other relief is, however, the finer, and is a work of the greatest virtuosity. The striking pose of the Artemis in this recalls the Iris in the Elgin Marbles and also one of the Nikes in the parapet of the Nike Apteros temple on the Acropolis.



FIG. 5. A SPLENDID VOTIVE RELIEF (3 FT. BY 2 FT.) FOUND IN THE STOA: A FAMILY GROUP SACRIFICING A BULL TO ARTEMIS. THE DEDICATORY INSCRIPTION BELOW THE CORNICE READS: "ARISTONIKE, WIFE OF ANTIPHANTES, MADE THIS OFFERING TO ARTEMIS."



FIG. 6. AN EXQUISITE RELIEF OF THE GOLDEN AGE OF GREEK ART (LATE FIFTH CENTURY B.C.): SHOWING (FROM RIGHT TO LEFT) ARTEMIS AND HER BROTHER APOLLO, THEIR MOTHER LETO AND FATHER ZEUS. THE MEASUREMENTS OF THE FRAGMENT ARE 4 FT. BY 3 FT.

## ART IN LITERATURE.

"A HISTORY OF BOOK ILLUSTRATION—THE ILLUMINATED MANUSCRIPT AND THE PRINTED BOOK." By DAVID BLAND.\*

An Appreciation by SIR CHARLES PETRIE.

THIS is one of the most magnificently produced books, with the most superb illustrations, that has come my way of recent years, and it fully justifies the price which the publishers are asking for it. Mr. Bland also breaks new ground in writing it, for in all his extensive bibliography there is to be found no other work as comprehensive as this, for it is neither more nor less than a detailed account of the illustrating of books from 1980 B.C. down to the present day. What is more, the author's sureness of touch never deserts him as he roams over the map and the centuries, and the result is a work which is likely to hold the field for many years as the final authority on the subject of which it treats.

For the layman not the least interesting aspect is that down the ages the problem has been the proportion to be observed of illustrations to text; it existed long before the Christian era and it exists to-day. Furthermore, the evidence of these pages goes to show that there has always been a temptation to sacrifice reading-matter to illustrations in quality as well as in quantity, and Mr. Bland finds this tendency at work alike in the Egyptian "Book of the Dead" and in more than one "Book of Hours" in the Middle Ages. In his opinion, however, an exception should be made in the case of England, where the temptation did not exist, for the tradition of fine illumination died out early, "killed as is often said by the Wars of the Roses, but more likely by the rise of a new moneyed class of merchants who seem to have been content with the inferior work their increasing demand produced." Mr. Bland goes on to point out that Caxton himself was primarily a man of letters, concerned more with his texts than with their presentation. "The result was that English illustration began with a handicap that lasted almost until the nineteenth century."

Even in early times national characteristics and idiosyncrasies seem to have made themselves felt: of the "Book of Kells," for example, the author writes:

The "Book of Kells" is now generally agreed to have been written towards the end of the eighth century, and there is little doubt that it originated in Ireland. It is remarkable for the intricacy of its decoration which must be seen to be believed. Westwood calculated 138 interlacings in the space of a square inch, and pointed out that all can be followed, none breaking off or leading to an impossible knot. The general effect of all this ingenuity, however, is often far from beautiful. The shapes of the letters are hopelessly obscured, and some of the colour combinations are frankly hideous. It seems likely that several artists worked on the book, some good and some bad. There is nothing of the frozen perfection of Lindisfarne here but instead an immense vigour, and a demonstration of that somewhat perverse Irish delight in complication for its own sake which we find also for instance in the work of James Joyce.

In the early nineteenth century English illustration came into its own with the topographical book, and in that field it long remained without a serious competitor.

On the other hand, it is remarkable how independent the fine book has always been of mundane affairs. In the Middle Ages the monasteries continued to produce them when the world outside their walls was in chaos; the reign of Louis XIV was a period of almost continuous warfare, yet the art of the book flourished as never before; and in France during the Second World War the *édition de luxe* continued to make its appearance unaffected by the German occupation,

which seemed to stimulate it. Paper was scarce and publishers' capital was idle. Small editions which were sold at a high price were therefore the order of the day, while they also formed a convenient method of investment for the speculator at a time when there was little else to buy. The same was true of China and Japan in similar epochs of their history.

Once again Britain was the exception, for not only did the Second World War cut short the careers of artists such as Eric Ravilious and Rex Whistler, but in other ways, too, it had a far more deadly effect on the publication of illustrated books than in France. Rightly or wrongly, the British publishers imposed strict economy rules on themselves in order to save paper, and these rendered it impossible to produce any book really well, though there was, it will be remembered, a small spate of illustrated reprints immediately after the war, some of which were published by Paul Elek and

is that of Albrecht Dürer, the son of a goldsmith, who was the inventor of the art of etching and of printing woodcuts in two colours. Of Dürer the author writes:

Dürer was the most considerable figure in the history of the woodcut. The greater part of his work, quite apart from his paintings, was not done for books at all but took the form of separate prints. He was one of the first known painters to turn his hand to reproductive work although he was soon followed by others; and it must be remembered that during his lifetime his reputation depended far more on his prints which had an enormous circulation, and not only in Germany, than on his altar-pieces which were seen by comparatively few.

This is not always realised.

Coming to more recent times there is, of course, Aubrey Beardsley, of whose illustrations Wilde observed, "They are cruel and evil, and so like dear Aubrey, who has a face like a silver hatchet with grass-green hair," but his illustrations of "Salome," produced under the influence of the Japanese print, show an appreciation of the value of space: this, incidentally, did nothing to recommend them to Wilde, who commented, "They are too Japanese, while my play is Byzantine," and there is more than a little in the criticism. Then there is William Morris, who was a complete contrast to Beardsley, and who displays nothing of the other's decadence. "What was peculiar to Morris," the author says, "and helps also to explain his influence was a refusal to compromise, not so much with the machine as with the shoddiness of the machine product of his day. Everything in his books had to be good—paper, ink, printing, and binding." Lastly there was Rex Whistler, of whom Mr. Bland says that "if he had lived he might have become one of the greatest decorative illustrators of his time," a verdict with which those of us who knew him are not likely to disagree. Yet, when all is said and done, it is difficult to resist the conclusion that it is to the French *édition de luxe* that we must look, at any rate in our own day, for the outstanding examples of the illustrated book.

Mr. Bland would be the last to put forward any claim to omniscience, but his knowledge is impressive, and he is equally at home in Europe, Asia, Africa, or America whatever may happen to be the period of which he is treating. The book is full of odd scraps of the most interesting information, such as that woodblocks were used in China for printing textiles as early as the seventh century; that moveable types were employed in Korea about 1390; and that the first European papermill was set up in Spain in 1190. What this work clearly proves is that the evolution of book illustration has been, and still is, the result of the co-ordinated effort of the nations of the civilised world. There is, perhaps, one exception, for the author bluntly declares, "The history of twentieth-century Russian illustration has yet to appear. Everything that is being written by Russians to-day (everything at least that is accessible to the West) is so spoiled by ideological nonsense that it is not worth reading."



THE AUTHOR OF THE BOOK REVIEWED ON THIS PAGE: MR. DAVID BLAND.

Mr. David Bland, who is Production Manager and a director of Messrs. Faber and Faber, began his concern with book production in 1930, when he ran a private press in Bristol with Mr. Vivian Ridler, who is now Printer to the University of Oxford. He joined Faber's in 1937. During the war he served as a Pathfinder navigator in the R.A.F. In 1951 he published "The Illustration of Books." Mr. Bland, who is forty-seven, was educated at Monkton Combe School and at Bristol University.



AN INITIAL FROM THE OLD TESTAMENT OF THE WINCHESTER BIBLE—A FAMOUS TWELFTH-CENTURY ENGLISH ILLUMINATED MANUSCRIPT. (Old Minster, Winchester.)



A HAND-COLOURED PEN DRAWING BY REX WHISTLER ILLUSTRATING THE MAGNIFICENT CRESSSET PRESS EDITION OF SWIFT'S "GULLIVER'S TRAVELS" (1930).

contained distinguished work, but they were too often spoilt by indifferent printing.

Such is the general background against which Mr. Bland's study is set, but he is continually reminding us that for one reason or another a tremendous amount of illuminated work has been destroyed, not only in antiquity but in more recent times, especially where the Middle East is concerned. Wars may not have interfered with production to the extent that might have been imagined, but they often destroyed what already existed, and the Mongol invasions under Ghengis Khan and Tamerlane were particularly fatal in this respect.

Of all the great names which appear in these pages perhaps the most outstanding



WITH AN ENGRAVING AFTER POUSSIN: A PAGE FROM A 1651 FRENCH EDITION OF LEONARDO DA VINCI'S "TREATISE ON PAINTING."

\* "A History of Book Illustration—The Illuminated Manuscript and the Printed Book." By David Bland. With more than 400 illustrations in line, tone or lithography, 20 of them being in colour. (Faber and Faber; 84s.)

Novels are reviewed by K. John, and other books by E. D. O'Brien, on page 716 of this issue.

## THE 43RD INTERNATIONAL MOTOR EXHIBITION, SPECIAL SECTION.

1958 MODELS AND MODIFICATIONS INTRODUCED BEFORE THE SHOW (OCT. 22—NOV. 1).

By LIEUT.-COLONEL A. G. DOUGLAS CLEAVE, B.Sc., A.M.I.Mech.E.

ONCE it was customary for new models to be jealously reserved to make their début at the annual Motor Show at Earls Court. Nowadays new models are introduced as and when the manufacturers judge that the time is ripe for their appearance. This year the first revisions of existing models appeared early in January. The Triumph TR3 was improved in styling and equipment, although unaltered in mechanical specification. The Hillman Husky two-door Estate Car also was not only restyled but received the overhead valve "square" engine of 1390 c.c. of the Minx range and became 2 ins. longer in wheel-base and 4 ins. longer overall.

In February the Series II Sunbeam Rapier was announced, with the previous 1390 c.c. engine enlarged to 1494 c.c., the bore being increased from 76.2 mm. to 79 mm., so that the engine was "over-square," and a considerable degree of restyling. The steering-column gear lever was replaced by a neat central remote control lever, larger brakes were fitted, and recirculating ball steering adopted. The Vauxhall Victor estate car was also a February introduction.

In March the Singer Gazelle was offered with the 1494 c.c. Rootes engine and recirculating ball steering as on the Sunbeam Rapier. The Austin Gipsy four-wheel-drive cross-country vehicle also attracted attention with its independent suspension at front and rear by rubber in torsion, and a choice of petrol or diesel power unit.

This was followed by the announcement of a very different type of vehicle, the Lotus Fifteen. Designed for sports-car racing, with a light multi-tubular frame in which the twin camshaft Coventry Climax engine is inclined at an angle of 28 degrees to the horizontal—in order to make possible a very low build and small frontal area—and a five-speed gear-box and differential unit is mounted at the rear, it has independent suspension all round and disc brakes.

Sports-car enthusiasts were intrigued in May by the appearance from the B.M.C. stable of a new model, the Austin-Healey Sprite. Powered by the 948 c.c. A-type engine, this pleasing little car has the front suspension units and gear-box of the A.35, the rack-and-pinion steering of the Morris Minor, and a cleverly-engineered integral steel body which is extremely stiff in spite of the absence of a roof and the presence of usefully large doors in the sides. In July Daimler introduced a model which is a blend of both conservative and advanced design, the 3.8-litre Majestic. Its engine is similar to that of the One-O-Four, which is retained in the range, but has a larger bore and develops 147 b.h.p. at 4400 r.p.m., an increase of 10 b.h.p. In unit with the engine is the Borg-Warner automatic transmission and a divided propeller shaft transmits the drive to the hypoid bevel rear axle. The independent front suspension and half-elliptic rear springs follow the usual Daimler practice, but Dunlop disc brakes are fitted to all four wheels and are applied with vacuum servo assistance.

Again new model announcements provided a striking contrast, for the aptly-named Majestic was followed by the Twin Cam MGA. The engine is developed from the B.M.C. B-type 1½-litre power unit with the bore enlarged to 75.4 mm. to bring the capacity to 1588 c.c. The engine develops 108 b.h.p. at 6700 r.p.m. and is mounted in the standard MGA chassis, slightly modified to receive it. Dunlop disc brakes are standardised, for the car is capable of speeds well over 100 m.p.h.

Another speedy but very different type of car made its début at the end of August, the Bristol 406 two-door saloon. This replaces the 405 four-door model but has virtually the same chassis, although slight changes in bore and stroke have

raised the capacity from 1971 c.c. to 2216 c.c. A different rear axle and method of locating it are used, and Dunlop disc brakes are fitted, with vacuum servo assistance. The transmission includes a Laycock de Normanville overdrive which operates on top gear only. The body has a steel frame welded to the chassis and clad with aluminium panels. It is appreciably wider and roomier than the previous model.

With the approach of autumn and the Show period, the announcements of new models became interspersed with details of revisions to current models. Thus the Singer Gazelle for 1959 remains unchanged mechanically but has some restyling in the form of mouldings on the body sides, while the bench-type front seat has a central folding arm-rest for greater comfort.

Modifications to the Hillman Minx range are sufficient to justify its introduction as Series III,

practice in having overhead inlet valves and side exhaust valves. The crankshaft is carried in seven bearings. With a compression ratio of 8.75 to 1 the maximum power is 115 b.h.p. gross at 4250 r.p.m., and the maximum torque of 164 lb. ft. is produced at the low speed of 1500 r.p.m., so that the engine should be very flexible.

The power unit, laminated torsion bar front suspension, and steering are carried by a front chassis unit which is attached at six rubber-bonded points to the steel body shell, being bolted to the bulkhead. The front chassis unit can be withdrawn and replaced in the event of accidental damage. The styling is modern, with wrap-round panoramic screen and a wide, curved rear window, and the usual high standard of both exterior and interior finish is retained.

It is pleasant to see the name *Super Snipe* back in the Humber range. When the *Hawk* was designed it was intended that it should take either its 4-cylinder engine or the new "square" *Super Snipe* 6-cylinder power unit of 82.55 mm. bore and stroke (2651 c.c.), which with the modest compression ratio of 7.5 to 1 develops 112 b.h.p. at 5000 r.p.m. and a torque of 138.3 lb. ft. at 1600 to 2400 r.p.m.

Owing to the flexibility of the engine a three-speed gear-box, with synchromesh on all three ratios, is standardised but overdrive or Borg-Warner automatic transmission are optional extras, as also is power-assisted steering. Vacuum servo assisted brakes are standard. The integral steel body is common to both *Hawk* and *Super Snipe*; it is exceptionally roomy for its overall size and is very completely furnished to give maximum comfort for driver and passengers.

To the Aston Martin range a new model of high performance is added, the DB 4. Its 6-cylinder twin overhead camshaft engine is "square," with bore and stroke of 92 mm. (3670 c.c.), and with a compression ratio of 8.2 to 1 it develops 240 b.h.p. nett at 5500 r.p.m. All four ratios of the gear-box have synchromesh, the steering is rack-and-pinion, and the hypoid rear axle is located by Watts linkage and parallel trailing arms, the suspension being by coil springs both at front and rear. The chassis is of platform type and the two-door body has a framework of steel tubes welded to it and clad with light alloy panels under Superleggera licence. In view of the car's speed potential the brakes are Dunlop disc with vacuum servo assistance.

Although the *Mark IX* Jaguar has the same appearance as the *Mark VIII*, which is continued, it has the engine enlarged to 3.8 litres, the bore being increased from 83 mm. to 87 mm., and it also has power-assisted steering and Dunlop disc brakes as standard equipment, while optional extras are overdrive or the Borg-Warner transmission.

On the *Star Sapphire* also, the engine has been enlarged to 4 litres, and produces its maximum torque of 230 lb. ft. at 2000 r.p.m. Armstrong Siddeley have also standardised the Borg-Warner transmission and power-assisted steering. Brakes are Girling disc at the front and drums at the rear, with vacuum servo operation which includes a vacuum reservoir in the system. In the interior two heaters are provided, one for the front and the other for the rear seat.

The Standard Vignale *Vanguard* shows the influence of the Italian stylist, Michelotti, whose modifications have been carried out by Vignale. Features are the long, low lines, the deep headlamp cowl, distinctive new grille incorporating side lights and flashing indicators, and deeper screen and rear window. The ribbed wheel discs are of anodised aluminium. The Estate Car and the *Ensign* show similar treatment.



A NEW AND MORE POWERFUL ROVER WHICH WAS ANNOUNCED IN SEPTEMBER: THE 3-LITRE, WHICH HAS PLEASINGLY SIMPLE LINES, A WRAP-ROUND PANORAMIC SCREEN AND LUXURIOUS INTERIOR. THE ENGINE AND REPLACEABLE FRONT CHASSIS UNIT ARE DESCRIBED IN COLONEL CLEAVE'S ARTICLE.

although its basic conception remains unaltered. It now has the "over-square" 1494 c.c. engine with a single down-draught Zenith carburettor, and the compression ratio is raised to 8.5 to 1. The output is 49 b.h.p. at 4400 r.p.m., showing only a slight increase, but the maximum torque is 78.3 lb. ft. at 2100 r.p.m. instead of 72 lb. ft. at 2200 r.p.m., which should improve acceleration and top-gear performance.

In the latest addition to the Austin range, the A.40, an entirely new body style is introduced, combining the luggage capacity of the estate car with the passenger accommodation of a saloon. The roof and side windows extend beyond the rear seat, and the rear of the car consists of a wide fixed rear window with an opening boot lid below it. When the back of the rear seat is folded forward to form a platform for the maximum amount of luggage there is 18½ cu. ft. of space below the waistline. The passenger space is surprisingly generous for a wheelbase of only 6 ft. 11½ ins. The 948 c.c. A-type engine and many other components of the A.35 are used in this new A.40, which is of integral construction.

Many interesting features are found in the new 3-litre Rover. The 6-cylinder engine has a bore of 77.8 mm. and a stroke of 105 mm., the capacity being 2995 c.c., and it follows Rover

## THE MOTOR SHOW: SOME OF THIS YEAR'S NEW MODELS.



A NEW JAGUAR: THE MARK IX, IDENTICAL IN APPEARANCE WITH THE MARK VIII BUT POWERED BY A 3.8-LITRE ENGINE, AND FITTED WITH DISC BRAKES AND POWER STEERING.



RE-STYLED AND WITH A MORE POWERFUL ENGINE OF 1494 C.C. CAPACITY: THE NEW HILLMAN MINX DE LUXE SALOON.



COMBINING SPEED AND GRACE: THE NEW 3.8-LITRE DAIMLER MAJESTIC WITH SEATING FOR SIX, AUTOMATIC TRANSMISSION AS STANDARD EQUIPMENT AND DISC BRAKES ON ALL WHEELS.



THE STRIKING NEW AUSTIN A.40 SALOON, WHICH INCORPORATES THE ADVANTAGES OF AN ESTATE CAR. THE ITALIAN PININ FARINA ASSISTED IN THE DESIGN.



REPLACING THE 405 FOUR-DOOR MODEL AND WITH MORE PASSENGER SPACE: THE BRISTOL 406, WHICH WAS INTRODUCED IN AUGUST.



THE NEW ARMSTRONG-SIDDELEY STAR SAPPHIRE, WHICH IS POWERED BY A 4-LITRE ENGINE AND HAS LUXURIOUS INTERNAL FITTINGS.

Some twelve entirely new models, shrouded in strict secrecy until the opening day, made their debut at this year's Motor Show, many other new models and revisions of existing models which are also exhibited having appeared earlier in the year. In his article in this section, Colonel Clease describes these new cars and modifications, which, departing from the tradition of former years, have made their appearance in the months preceding the Show. On this

page, five of the new models introduced before the Show and the much modified Hillman Minx de luxe saloon are illustrated. Among the smaller cars, the Austin A.40 is a striking innovation, with its pleasing appearance and combination of the advantages of saloon and estate car. Passenger space in the A.40 is surprisingly generous and with the back of the rear seat folded forward 18½ cub. ft. of luggage space become available.

# BRITISH CARS IN BRITISH BEAUTY SPOTS: SOME NEW AND POPULAR MODELS.



IN THE FAMOUS VILLAGE OF BROADWAY, IN THE COTSWOLDS: THE NEW DAIMLER MAJESTIC A ROOMY SIX-SEATER WHICH WAS ANNOUNCED IN JULY.



IN THE SPACIOUS CLOSE OF SALISBURY'S LOVELY CATHEDRAL: THE WOLSELEY 15/50—AN ATTRACTIVE FAMILY SALOON.



AMID BEAUTIFUL BULBFIELDS NEAR WISBECH, LINCOLNSHIRE: THE SINGER GAZELLE CONVERTIBLE, WHICH WAS INTRODUCED IN FEBRUARY.



ON A VISIT TO STONEHENGE: THE RILEY 1.5—A COMPACT FOUR-SEATER, WITH OUTSTANDING PERFORMANCE AND LOW RUNNING COSTS.



NEAR THE COTSWOLD VILLAGE OF HALFORD: THE LUXURIOUS NEW ROVER 3-LITRE, WHICH IS BEING PUBLICLY EXHIBITED FOR THE FIRST TIME AT EARLS COURT.



OUTSIDE THE "SWAN HOTEL," BIBURY, GLOUCESTERSHIRE: ARMSTRONG SIDDELEY'S STAR SAPPHIRE—BEING SHOWN FOR THE FIRST TIME AT THIS YEAR'S MOTOR SHOW.

In the first six months of this year 550,669 cars were produced in this country, an increase of nearly 90,000 over the previous highest half-yearly figure in 1955. Thus the British car industry has achieved another milestone, and it is with confidence that it places its products before its most important critics, the general public, at this year's Motor Show, which was to be opened at Earls Court on October 22 by the Home Secretary, Mr. R. A. Butler, and which continues until November 1. Two of the cars illustrated

on this page receive their first public showing at the Motor Show. In the design of the Armstrong Siddeley *Star Sapphire* emphasis has been given to interior luxury. Fully automatic transmission and gear change and powered steering are standard fittings. While Rovers are making only minor changes in their existing models, they have added the luxurious *3-Litre* to their range. This is a five/six-seater saloon with a full wrap-round windscreen, large rear and side windows and ground clearance of 7½ ins.

# BRITISH CARS OVERSEAS: FROM THE ROLLS-ROYCE SILVER CLOUD TO THE MORRIS MINOR 1000—A SELECTION OF CARS IN FOUR CONTINENTS.



IN WASHINGTON, D.C.—WITH THE LINCOLN MEMORIAL IN THE BACKGROUND: THE JAGUAR 3.4-LITRE SALOON, INTENDED FOR PEOPLE WHO TRAVEL FAR AND FAST.



ON THE JULIER PASS, GRISONS, SWITZERLAND: THE VAUXHALL CRESTA—A FINE 6-CYLINDER CAR. THE 1959 MODELS ARE IN A NEW RANGE OF FRESH COLOURS.



ON FIRST AVENUE, NEW YORK, NEAR THE UNITED NATIONS BUILDING: THE SLEEK M.G.A.—A TWO-SEATER SPORTS CAR WITH A MAXIMUM SPEED OF ABOUT 100 M.P.H.



A FAMOUS CAR IN AN EXCLUSIVE AMERICAN RESORT: THE LUXURIOUS ROLLS-ROYCE SILVER CLOUD ON LIDO ISLAND, AT BALBOA BAY, SOUTHERN CALIFORNIA.



IN FRONT OF S. SOPHIA, ISTANBUL, TURKEY: THE SERIES II REGULAR LAND ROVER—A NEW VARIATION OF THIS MOST VERSATILE VEHICLE.



A MODERN CAR IN A HISTORIC SPOT: THE HUMBER HAWK OUTSIDE GROOTE SCHUUR, NEAR CAPE TOWN—THE OFFICIAL RESIDENCE OF THE SOUTH AFRICAN PRIME MINISTER.



IN TORONTO, AT PRINCES' GATE, CANADIAN NATIONAL EXHIBITION: THE FORD ZODIAC—A 6-CYLINDER SALOON FOR WHICH FULLY AUTOMATIC TRANSMISSION IS AVAILABLE.



OUTSIDE STOCKHOLM TOWN HALL: THE SUNBEAM RAPIER—AN ENTIRELY NEW 1.1-LITRE MODEL INTRODUCED LAST FEBRUARY.



IN THE PERCY SCENIC PRESERVE, NEAR WELLINGTON, NEW ZEALAND: THE MORRIS MINOR 1000—A WELL-PROVED AND ECONOMICAL SMALL FAMILY CAR.



AMID THE SNOW IN A SWEDISH VILLAGE: THE STANDARD ENSIGN—A 14-H.P. SALOON INTRODUCED LAST YEAR.



VISITING A TYPICAL ZULU KRAAL IN THE VALLEY OF THE THOUSAND HILLS, NATAL: THE AUSTIN AJS WESTMINSTER.



IN CONNECTICUT, U.S.A.: A HILLMAN MINX OUTSIDE THE WILTON CONGREGATIONAL CHURCH. THIS NEW MODEL WAS ANNOUNCED IN SEPTEMBER.

This year 65,000 invitations to the Motor Show were sent overseas, and at Earls Court overseas visitors, who are allowed to enter the Exhibition free of charge if they show their passports, are specially catered for by the organisers. Such enlightened treatment of potential overseas buyers has obviously paid notable dividends in increasing the exports of British cars. Between January

and June this year 250,883 cars, valued at £95,000,000, were exported. This was a record in both the number exported and the value, and an increase over 40,000 on the previous half-year record, which was set up in 1955. The largest number of cars—over 70,000—went to the United States, while Australia, Canada and the Union of South Africa each imported between 20,000 and

30,000 British cars during these six months. In Europe, the largest number—14,676—went to Sweden. In the first three months of this year Western Germany exported a total of 150,865 cars, while the United Kingdom exported 132,323 cars. France achieved the next highest figure with 78,663, while the United States came fourth with just under 39,000. All these figures prove

the high standing of British cars, and the large number sold overseas play a vital rôle in our all-important export drive. On these two pages a variety of British cars are shown in striking settings in four continents. From the superlative Rolls-Royce to the popular Morris Minor, these, and many other British cars, have made their mark all over the world.



OUTSIDE "THE OLD BELL" IN OXTED, SURREY: THE GERMAN VOLKSWAGEN KARMANN GHIA, WHICH HAS A MAXIMUM SPEED OF 70 M.P.H. AND A PETROL CONSUMPTION OF 38 M.P.G.



BESIDE THE SERPENTINE, IN LONDON'S HYDE PARK: THE NEW ITALIAN FIAT 500—AN UP-TO-DATE VERSION OF THE FAMOUS "BABY" FIAT.



IN THE BEAUTIFUL GARDEN OF A HOUSE IN BISHOPS AVENUE, HAMPSTEAD: THE SIMCA MONTLHERY—AN INEXPENSIVE AND ECONOMICAL FRENCH SALOON.



IN THE HEART OF LONDON, WITH THE HOUSES OF PARLIAMENT IN THE BACKGROUND: THE MERCEDES-BENZ 190 SL ROADSTER—AN OUTSTANDING GERMAN SPORTS CAR.



AT SHEPPERTON LOCK, ON THE THAMES: THE GERMAN BORGWARD ISABELLA TS. COUPÉ DE LUXE—A POWERFUL AND ROOMY TWO-SEATER WITH A MAXIMUM SPEED OF 94 M.P.H.



THE BACKS, CAMBRIDGE—WITH KING'S COLLEGE CHAPEL IN THE DISTANCE: THE RENAULT DAUPHINE—A POPULAR AND INEXPENSIVE SMALL FAMILY CAR NOW BEING BUILT IN FRANCE AT THE RATE OF 1200 PER DAY.

From January to June of this year just over 5900 new cars were imported into this country. Of these 2640 were German, and 2500 French. During the same period the output of cars in Britain was 550,669, of which just under 300,000 were taken up by the home market. Some sixty car manufacturers are exhibiting at the Motor Show, and of these twenty-five are overseas firms, or English representatives of overseas firms. This year Holland

is represented for the first time—by Van Doorne's Automobielfabriek. The other countries showing at Earls Court are Canada, Czechoslovakia, France, Germany, Italy, Sweden and the United States. Mercedes-Benz will be showing one of their two recently-announced new models—the 220 SE, which is an additional version of the popular 220 S, and has a 2.2-litre 6-cylinder petrol injection engine, which gives improved performance.

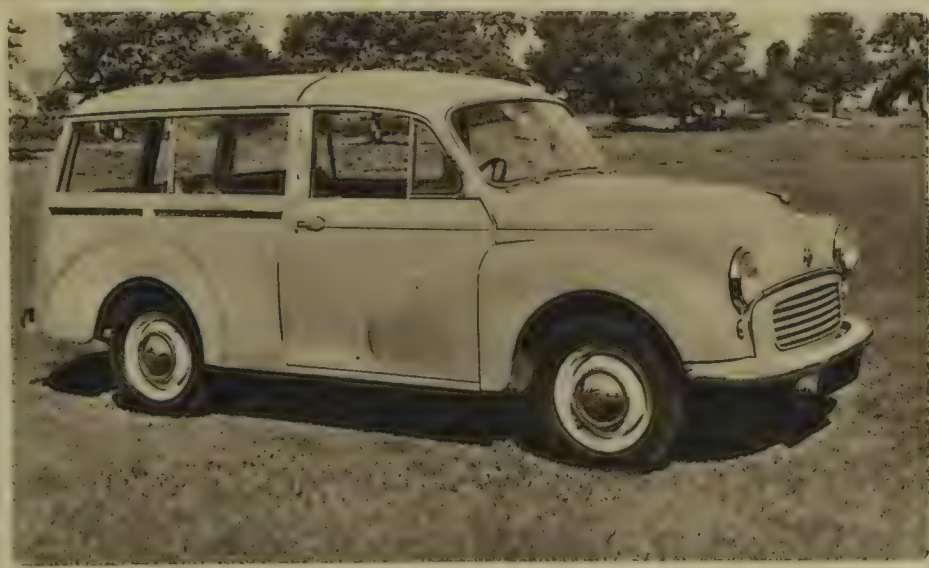
## THE INCREASINGLY POPULAR ESTATE CAR; MODELS AT EARLS COURT.



FOR LOADS AND LEISURE: THE FORD SQUIRE, IN WHICH THE REAR SEATS FOLD INTO THE FLOOR TO GIVE AMPLE LUGGAGE SPACE.



THE NEW STANDARD VIGNALE VANGUARD ESTATE CAR WHICH HAS A RE-STYLED GRILLE AND NEW INTERIOR TRIM.



THE VERSATILE AND ECONOMICAL MORRIS MINOR 1000 TRAVELLER, WHICH COMBINES PASSENGER COMFORT WITH AMPLE LUGGAGE SPACE.



THE VAUXHALL VICTOR ESTATE CAR, WHICH IS BASED ON THE DESIGN OF THE VICTOR SUPER, SEEN IN AN AERONAUTICAL SETTING.



THE AUSTIN A95 COUNTRYMAN, WHICH HAS AMPLE ROOM FOR SIX PEOPLE AND LUGGAGE AND, WITH REAR SEATS FOLDED, OFFERS 62 CUB. FT. OF LOAD SPACE.



THE RECENTLY INTRODUCED HUMBER SUPER SNIPE ESTATE CAR, WHICH, LIKE THE COUNTRYMAN, HAS A 6-CYLINDER, 2.6-LITRE ENGINE.

The estate car, with its combination of comfort, elegance and ample and easily accessible luggage space, has in recent years attracted growing interest, and in this year's Motor Show a full range of these useful vehicles is to be seen. Estate cars have more than kept pace with the rise in British car output, of which they form an increasing proportion. Out of the 860,842 British cars produced in 1957, 51,934 were estate cars; in the first eight months of this year 54,687 British estate cars were produced, the total being 680,749. The

proportion of British car exports formed by estate cars showed a similar increase from January to August this year. While estate cars thus play an important part in the Motor Show, a particularly striking feature this year is the wide range of colour schemes. The movement towards higher performance is again to be seen in cars of all price groups, and among the more expensive cars disc and power-assisted brakes, power steering and fully automatic transmission continue to come into wider use.

## THE NOTED BRITISH SPORTS CAR: EXAMPLES AT THE MOTOR SHOW.



DESIGNED FOR THE WEALTHY ENTHUSIAST: THE A.C. ACE, A LEADING BRITISH SPORTS CAR, NOTABLE IN HAVING INDEPENDENT SUSPENSION ON ALL WHEELS.

THE wide range of British sports cars is famous throughout the world, and, as usual, is well represented at Earls Court this year. Sports cars account for a considerable proportion of the total sales of British cars abroad, the figure for the first eight months of this year being just over 8 per cent. Of home sales, sports cars represented approximately 0.73 per cent. of the total for the same period. A notable event for sports car enthusiasts

[Continued opposite.]

(Right.) AN ALREADY FAMOUS BABY SPORTS CAR: THE RECENTLY INTRODUCED AUSTIN HEALEY *Sprite*, WHICH COMBINES EXCITING PERFORMANCE WITH ECONOMICAL FUEL CONSUMPTION.



THE A.C. *ACECA*, WHICH—LIKE THE *ACE*—IS MANUFACTURED UNDER SPECIALIST CONDITIONS AND IS A NOTED BRITISH CAR IN EXPORT MARKETS.

[Continued.]

during the past year has been the introduction of the Austin Healey *Sprite*, which, with its 948 c.c. engine, has a very lively performance with low fuel consumption. Preceding the Motor Show this year the British motor industry has attained new records in production and export. In the first eight months of the year cars were being produced at the rate of 20,000 a week, the sale abroad of approximately half of them producing a new record both in numbers and value. To this important contribution to British exports is added the substantial sales abroad of commercial vehicles and agricultural tractors.



THE AUSTIN HEALEY *HUNDRED SIX*, WHICH IS POWERED BY A 6-CYLINDER ENGINE OF OVER 2½ LITRES CAPACITY AND IS NOTED FOR ITS SPEED.



THE HARD-TOP VERSION OF THE TRIUMPH *T.R.3*, ANOTHER BRITISH SPORTS CAR NOTED FOR HIGH SPEED AND ECONOMICAL FUEL CONSUMPTION.



THE 3-LITRE DAVID BROWN ASTON MARTIN *DB MARK III*, AN OCCASIONAL FOUR-SEATER WITH GOOD LUGGAGE CAPACITY AND EXCEPTIONAL PERFORMANCE.



AN ATTRACTIVE MODEL WITH AMPLE POWER FOR EITHER FAST TOURING OR COMPETITION WORK: THE MORGAN *PLUS FOUR* TWO-SEATER.

FROM AN OIL-DRILLING BARGE TO CHAMPIONSHIP GOLF AND PLOUGHING.



BEING LAUNCHED AT SOUTHAMPTON: THE FIRST OIL-DRILLING BARGE TO BE BUILT IN BRITAIN, WHICH IS TO BE USED IN BORNEO. The first oil-drilling barge to be built in Britain, which is capable of drilling 15,000 ft. below sea-level and is equipped with its own helicopter platform, was launched at Southampton on October 13 for the Shell Company. The barge was afterwards to be towed to Borneo.



RECENTLY PRESENTED TO THE SCIENCE MUSEUM, SOUTH KENSINGTON, BY THE BRITISH VACUUM CLEANER AND ENGINEERING CO. LTD.: THE GRANDFATHER OF ALL VACUUM CLEANERS, WHICH WAS DEVELOPED BY THE LATE H. CECIL BOOTH AND BUILT IN 1901.



CLAIMED TO BE THE BIGGEST "FISH" EVER SEEN IN THE RIVER TEES: A 21-FT. BOTTLE-NOSED WHALE WHICH WAS KILLED WHEN IT COLLIDED WITH A SHIP. THE WHALE WAS LATER TOWED OUT TO SEA.



THE WINNERS OF THE FIRST WORLD AMATEUR GOLF TEAM CHAMPIONSHIP: THE AUSTRALIAN SIDE, WITH BOBBY JONES, THE U.S. NON-PLAYING CAPTAIN, SEATED LEFT. Australia beat the United States by two strokes in the play-off for the first World Amateur Golf Team Championship and the Eisenhower Cup at St. Andrews on October 13, the winning score being 222. In the photograph (standing l. to r.) are D. W. Bachli, B. W. Devlin and R. F. Stevens (captain), and seated (right) P. A. Toogood.



A TRIUMPHANT RETURN: MR. LESLIE GOODWIN (WREATHED) ON HIS PROGRESS THROUGH HEREFORD AFTER WINNING THE WORLD PLOUGHING CHAMPIONSHIP IN STUTTGART. Twenty-seven-year-old Mr. Leslie Goodwin was the first Herefordshire man to win the World Ploughing Championship when he beat contestants from fifteen countries at Stuttgart. On October 13 Mr. Goodwin was given a triumphant welcome when he reached Hereford, and was driven through the city on a trailer drawn by a tractor.



## A PAGE FOR COLLECTORS.

By FRANK DAVIS.

### ILBERT CLOCKS.

THE measurement of time has fascinated mankind almost from the expulsion from Eden. The solution of the problem by mechanical means began only about 700 years ago and—at any rate for truly accurate work—is now dealt with by other means than clockwork. But most of us, and I dare say even the Astronomer Royal, consult

in forgiving whoever made it at Augsburg in about 1680, for his undoubted flamboyance. Unfortunately its technical horological interest is small, because the original movement has been supplanted by a later eight-day movement driving some of the dials, but as an example of fine workmanship typical of its place and period it is as good as many and better than most, while its decorative detail is a delight to the eye as one circumnavigates all six sides.

To particularise, beginning at ground-level—the base is *repoussé* with fruits and foliage in relief. Above that, each angle has scroll and dolphin pillars and the background between the dials is engraved with floral sprays and scrolling foliage. The central tower is surmounted by a two-tiered cupola with pierced panels and—on the lower tier—by silver foliage plaques and vase-shaped finials on scroll supports. Above all this soars a miniature model of an armillary sphere. The key has been the object of no less careful thought; it has a circular handle pierced and engraved with scrolling foliage and a bird's head. Obviously, the loss of the original movement is deplorable; what is left is sufficient to bring home to us how close was the relationship between science and the decorative arts at this period. To put this clock in its place, as it were, in the collection I should add that it is one among twenty-two German table clocks, the earliest of which is a small gilt drum clock only 2½ ins. in diameter with an all-steel twenty-four-hour movement, the case engraved with interlaced strapwork and scrolling foliage; the latest is an oddity of about 1880 in a rectangular case surmounted by a parasol with a flying pendulum.

Few of us can resist mechanical toys and when they form part of elaborate timepieces so much the better. Watch the rapt faces when noon strikes in Wells Cathedral, to mention only one place of pilgrimage in Europe. There is a strange little automaton clock of about 1700 in the Ilbert Collection, thought to be by Fromanteel, the upper portion of which contains a figure of Father Time with his hour-glass, the arm of which rises and drops every 108 seconds when a bell also rings. Why, I ask myself, every 108 seconds?—was that intentional or a miscalculation?

Fig. 2, 31 ins. high and catalogued as Anglo-Swiss, belongs to the age of romantic sensibilities

glass-beaded border. There is much other ormolu besides, and additional refinements are provided by the tessellated pavement of the garden and by its plants, which are carved from hardstones.

While the whole emphasis of the collection is upon time measurement by mechanical means forty or fifty sandglasses and small sundials remind one of far more ancient methods. Among the latter is a pretty little silver box dial and compass signed by Thomas Tompion, of about 1690, the gnomon pierced and engraved with scrolling foliage



FIG. 1. IN THE ILBERT COLLECTION OF CLOCKS, WHICH HAS NOW BEEN ACQUIRED FOR THE NATION: A METAL-GILT AND SILVER HEXAGONAL TABERNACLE CLOCK MADE IN AUGSBURG IN 1680. (Height, 28 ins.)

the ordinary old-fashioned clocks and watches for workaday purposes from boiling eggs to catching trains and find it difficult not to marvel at the ingenuity of successive generations of horologists who evolved such remarkably complicated and beautiful work with the most primitive tools.

The Ilbert collection of clocks is, by general consent, the finest single collection in the world to-day, covering every phase from about the year 1500 until the day before yesterday, and now that it has become the property of the nation we are likely to hear a great deal more about it in due course. Meanwhile a selected portion of it has been included in the Exhibition "Pendulum to Atom" at Goldsmith's Hall during the past fortnight and I venture to illustrate three out of the more than 250 objects in the collection not because they are specially important scientifically, but because—unlike many of their neighbours—they appeal to the eye as much as to the mind. Perhaps I should add that the nation has so far acquired only the clocks, which go to the British Museum through the most generous gift of £50,000 by an anonymous benefactor. The Worshipful Company of Clockmakers is now endeavouring to raise the £38,500 needed to acquire the watches for the nation, which will otherwise be sold at Christie's next year.

While such elaborate constructions are not always to our Puritan taste—and indeed such a thing looks frivolous to a degree beside the black funereal austerity of a long-case clock by Fromanteel of a few years earlier—this German hexagonal confection in metal-gilt and silver of Fig. 1 has been put together with such loving care and is so ingenious a piece of horology with its twelve various dials, that I have no difficulty whatever



FIG. 2. "A PIECE OF LATE CHINOISERIE": A LARGE ANGLO-SWISS AUTOMATON TABLE CLOCK OF ABOUT 1815. THESE CLOCKS FROM THE ILBERT COLLECTION ARE DISCUSSED HERE BY FRANK DAVIS. (Height, 31 ins.)



FIG. 3. THE MOST INTERESTING OF THE SANDGLASSES IN THE COLLECTION: THE MARY QUEEN OF SCOTS SANDGLASS, AND ITS LEATHER CASE WITH THE QUEEN'S MONOGRAM IN THE CENTRE. (Height of clock, 3½ ins.)

when lovers' hearts are said to have beaten faster—that is, early in the nineteenth century. I suppose it can be described succinctly as a piece of late Chinoiserie complete with lions and elephants and, on the roof, as it were, a model of an Oriental garden in the middle of which is a fountain. What appear to be the columns of a sort of bird-cage in the photograph are, in fact, glass rods suspended from eight dolphins; these are turned by clockwork to imitate water, and the same clockwork moves the painted panel beneath the fountain, in which two lovers escape across a bridge over a formidable waterfall while music tinkles. With all this going on one is liable to forget that the object of the exercise is to announce the time, which is performed by the small circular timepiece above the fountain. The whole is surmounted by a circular mirror in a chased ormolu frame with a ruby

and a characteristic octagonal sundial and compass (each of these two less than 3 ins. wide) by the Englishman Butterfield, who settled in Paris towards the end of the 18th century and there became famous as an instrument-maker. Of half a dozen sandglasses (I noticed recently that such devices, hallowed by so many centuries, are still on the market for kitchen use) the most interesting is that illustrated here in Fig. 3, which—if one can pay any attention to the evidence of its leather case—must have belonged either to Mary Queen of Scots, or to her husband. The centre monogram is interpreted as M for Mary intertwined with the Greek letter Phi for Francis II of France, Mary's first husband. The four sandglasses are contained in a moulded open ebony holder with turned baluster pillar supports. The circular panels in the centre of top and base supply further convincing evidence, as they are painted in colours with the arms of

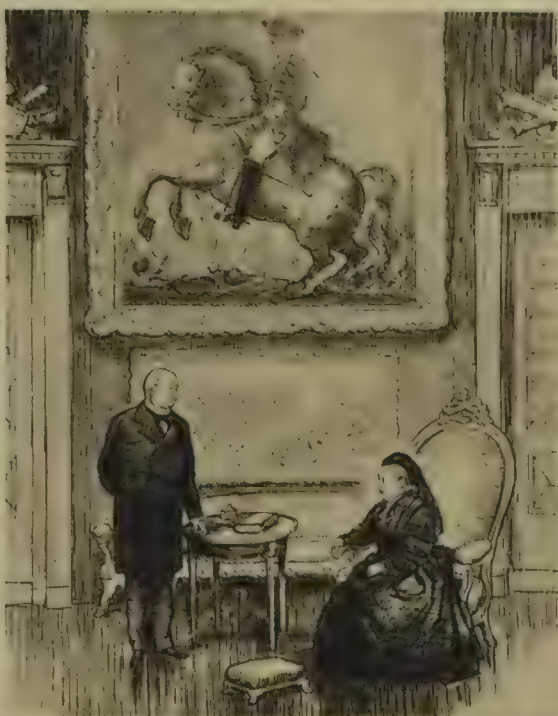
Scotland and France. Why four sandglasses? Hour, three-quarter-hour, half-hour and quarter-hour.

So much for three decorative but very minor items in this remarkable collection, which was begun by its late owner when he was a boy at Eton and remained an absorbing interest until the day of his death. It is a collection which can only be appreciated properly by those who possess more than ordinary acquaintance with the slow progress of horology throughout the centuries, but even laymen can scarcely fail to enjoy some of its more obvious masterpieces—of which there are many. Among these I would mention the famous first marine chronometer by Thomas Mudge of about 1774 and several by Arnold, a series of bracket clocks by such masters as East and Quare and Knibb, and some celebrated long-case clocks by Thomas Tompion.

## THE DRAWINGS OF E. H. SHEPARD: A LIVELY LONDON EXHIBITION.



"SUNDAY AFTERNOON READING": THE DRAWING FOR AN ILLUSTRATION IN "DRAWN FROM MEMORY" (METHUEN)—AN AUTOBIOGRAPHY OF HIS EARLY BOYHOOD WHICH E. H. SHEPARD PUBLISHED LAST YEAR.



"VICTORIA AND BISMARCK": AN OUTSTANDING DRAWING FOR LAURENCE HOUSMAN'S "GRACIOUS MAJESTY" (JONATHAN CAPE)—PUBLISHED IN 1941.



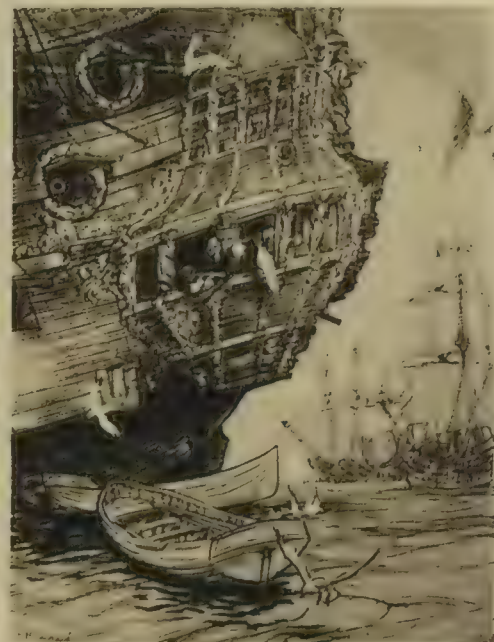
"THE COUNCIL OAK": AN ILLUSTRATION TO JONATHAN CAPE'S 1931 EDITION OF RICHARD JEFFERIES' FAMOUS BOOK, "BEVIS"—FIRST PUBLISHED IN 1882.



"TOAD GOES TO PRISON": A MOST EXPRESSIVE DRAWING FOR KENNETH GRAHAME'S CLASSIC "THE WIND IN THE WILLOWS" (METHUEN, 1931).



"HASTINGS HOUSES"—AMONG ERNEST SHEPARD'S WATER-COLOURS OF THE ENGLISH SCENE IN HIS CURRENT EXHIBITION AT FOYLES ART GALLERY.



"OFF THE COAST OF HOLLAND"—AN ILLUSTRATION TO "EVERYBODY'S PEPPY" (G. BELL AND SONS, 1926). 1926 ALSO SAW THE PUBLICATION OF THE FIRST "WINNIE-THE-POOH" ILLUSTRATIONS.



"MAKING THE DICTIONARY": ONE OF THE DRAWINGS FOR "EVERYBODY'S BOSWELL" (G. BELL AND SONS, 1930).

Continued.] colourful water-colours drawn during a cruise last year which took Mr. Shepard to the Amazon, where he drew the striking "Sunken Forest." The most recent book illustrations are a large group made for "Drawn from Memory"—a delightful autobiography of Ernest Shepard's early boyhood, written and illustrated by himself, and published last year. There are also

E. H. SHEPARD'S well-known book illustrations have been giving pleasure to thousands of readers—young and old—for many years. The current exhibition of his water-colours and book illustrations was opened at Foyles Art Gallery, Trefoile House, Charing Cross Road, on October 15 by Sir Alan Herbert, and continues until November 8. The exhibition includes a series of

(Continued below, left.



"BARBADOS BUS": A WATER-COLOUR DRAWN DURING A CRUISE IN THE SPRING, WHEN MR. SHEPARD ALSO MADE DRAWINGS OF THE AMAZON.

some of the drawings for "Winnie the Pooh," "The Wind in the Willows," "Victoria Regina," "Gracious Majesty," and a number of other famous books. Mr. Shepard has contributed many drawings to *The Illustrated London News* Christmas Numbers, and these are also represented, as are his drawings for *Punch*. E. H. Shepard was elected to the *Punch* Table in 1921.



flowering crocus, *C. speciosus*, with its rather large, long-shaped blossoms, which in colour seem to be somewhere between butcher-blue and light violet. They are particularly attractive on a sunny autumn day, when they open out to enjoy the warm—slightly warm—sunshine, and so display



"THAT GRAND AUTUMN-FLOWERING CROCUS, *C. SPECIOSUS* ... (WITH) EXQUISITE, DELICATE DARK VIOLET VEINING UPON THE SLIGHTLY PALER GROUND OF THE PETALS." THE GROUND COLOUR LIES BETWEEN BUTCHER-BLUE AND LIGHT VIOLET.

their golden anthers, and orange stigmas. A few of the blossoms in a specimen glass on my writing-table are particularly attractive, for then, if it is a dull or chilly morning, the closely-furled blossoms will respond to room warmth, and expand into shapely goblets, and one can appreciate the exquisite, delicate dark violet veining upon the slightly paler ground of the petals. Fortunately, this lovely thing is not expensive to buy, and at the same time it is delightfully easy to grow in any decent loam and sunny spot.

Writing of it in his book "My Garden in Autumn and Winter," E. A. Bowles says: "There is a widespread idea that autumn crocuses are hard to grow, and so there is many a well-furnished garden that still lacks their special charms. I can not believe, however, that there is a garden in England that can produce a healthy cabbage and a marigold, in which *Crocus speciosus* and *C. zonatus* would not become so thoroughly at home after a few years that it would be as hard to entirely eradicate them as it is to banish ground-elder." Later he says: "I am convinced no one would repent prompt action in ordering autumn crocuses the very day they receive lists containing them, and then hunting out suitable homes for them as soon as possible after their arrival. Everyone should commence with the four most reliable species—namely, *C. speciosus*, *C. zonatus*, *C. pulchellus* and *C. longiflorus*, and I will boldly prophesy that these will give as much pleasure as any plant of the whole year, and that it will not be long before plans are made for further plantings."

Soon after I started writing this article I went out into the garden and gathered half a dozen blooms of *Crocus speciosus*. They were then all securely closed, for although it was a brilliantly sunny morning, there was a definite October chill in the air. But now, already, in this short time, three of the blooms are wide open, and the other three are half open, and will be fully expanded within the hour. This shows how they appreciate the warmth of a room—or of a warm, still sunny autumn morning, and I must say it shows how good-natured and accommodating they are to

## IN AN ENGLISH GARDEN.

### CHILL OCTOBER.

By CLARENCE ELLIOTT, V.M.H.

flourish and flower here at all, in view of our horror-punctuated autumn climate as compared with their own sunny native climate in Asia Minor, Persia, etc.

Another special delight in the garden at this time of year is *Cyclamen neapolitanum*, both the pink type and the exquisite snow-white variety, *C. n. album*. They like a shady or half-shady position, under trees, on the fringes of shrub borders, or in the bed on the north side of the house, among ferns, primulas, Welsh poppies—especially the double gold and warm orange forms—hepaticas, and the rest. The corms, flattish, bun-shaped affairs, should be planted, with the soil only just covering them, and then left alone, except for weeding, for ever and ever. There they will grow larger and more floriferous as the years pass, and where they are really well-suited—and they are not in any way fussy—they may be counted on to surround themselves with whole colonies of seedlings. Few things are lovelier in the garden in chill October than prosperous colonies of the white and the pink *Cyclamen neapolitanum* flowering with a profusion which few hardy plants of their size can excel, and quite apart from the flowers, the richly-marbled ivy-shaped leaves are outstandingly beautiful. *Cyclamen europæum* often seems undecided whether to produce its compact little carmine blossoms in autumn or spring, but it is equally welcome at either season, especially as the flowers are fragrant.

One of the handsomest of all the bulbous flowers at this time of year is the huge *Colchicum speciosum*, with its great goblet-shaped blossoms in cool lilac-pink, whilst the ivory-white variety, *C. s. album*, is, if anything, even more beautiful. But what an anticlimax is the foliage of these colchicums, which follows the flowers months later—great clumps of coarse, loutish leaves, 18 ins. or more high. But how fortunate that leaf and flower do not come together. It almost looks as though those splendid blossoms were just a little ashamed of their own foliage, and so deliberately avoided being seen about together.

A great 9-ft. bush of *Viburnum bodnantense* has covered itself with a profuse rash of minute tufts of its fragrant white flowers and red buds. It does that every autumn with me, and I wish it wouldn't. The display is not profuse enough to be effective in the garden, or to be worth

gathering for the house. It would be more reasonable if the plant would hold its fire until its proper time of flowering in early spring. Then the bush really is a splendid sight, covering itself with thousands of clusters of its lovely blossoms. However, the autumn attempt at flowering does not seem to detract from the profusion of the spring display. But still, I wish it wouldn't. It always seems to me to be a rather silly, ineffectual and needless waste of good flowers.

To-day I have harvested quite a useful crop of seed of the lovely *Viburnum carlesii* from two bushes in my garden. One of these is a grafted specimen of a special variety, with pink-fleshed flowers which originated in Ireland at the Donard Nursery, a very lovely form of an already outstandingly beautiful flowering shrub. The other *carlesii* is one which I raised from seed a few years ago. It was very slow in starting, but now, having developed to a certain point, it is making unusually vigorous growth. In fact, so hearty is it that it almost has the appearance of a grafted



THE EXQUISITE SNOW-WHITE VARIETY OF *CYCLAMEN NEAPOLITANUM*, WHICH IS ESPECIALLY DELIGHTFUL IN THE AUTUMN GARDEN.

Photographs by D. F. Merrett.

specimen which has started suckering from the wayfaring-tree stock on which it is grafted. It is worth looking out for *V. carlesii* seeds at this time of year, and sowing them. They are carried as flattish berries, which, starting green, change to scarlet, and finally black. Seedling specimens on their own roots are most satisfactory. They are incapable of sending up suckers of the root-stock, as do grafted specimens; suckers which look so very like *carlesii* itself that folk who do not happen to know, often cherish and admire the rogue which looks so prosperous, until, in the end, the stock swamps and eventually kills *carlesii*.

Raising *V. carlesii* from home-saved seeds is a slow business at first, but in the end will prove very well worth while indeed.

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FROM A COMBINE-HARVESTER TO "MISS WORLD"; A SELECTION OF HOME NEWS.



A LAST RESORT—A GERMAN-BUILT COMBINE-HARVESTER, ORIGINALLY DESIGNED FOR WORKING IN THE BURMESE PADDY-FIELDS, BEING USED IN AN EFFORT TO SAVE THE FLOOD-DAMAGED CROPS ON A FARM IN ESSEX.



A CONVINCING WIN AT NEWMARKET ON OCTOBER 15: MR. J. BULLOCK'S MORECAMBE WINNING THE CESAREWITCH BY TEN LENGTHS FROM MR. H. J. JOEL'S PREDOMINATE. Starting as the favourite, *Morecambe*, ridden by J. Sime and trained by S. Hall, won the Cesarewitch by ten lengths, and was one of the easiest winners ever seen in this race. *Morecambe*, carrying 9 st. 1 lb., took the lead with just over three-quarters of a mile to go.



THE PARAGON, RAMSGATE, AFTER A CLIFF FALL ON OCTOBER 13 HAD CARRIED AWAY PART OF THE ROADWAY AND SOME STREET LAMPS. In Ramsgate's worst cliff fall for years, The Paragon was damaged when a considerable portion of the roadway collapsed. A number of street lamps and an electric cable were also carried away by the fall, and afterwards the road, which is one of the town's main bus routes, was blocked by police cars. No casualties were reported.



PROGRESS ON LONDON'S FIRST NEW THEATRE IN TWENTY-FIVE YEARS: A VIEW OF THE MERMAID THEATRE, NEAR ST. PAUL'S CATHEDRAL (BACKGROUND), WHICH IS TO OPEN NEXT YEAR. Work is continuing on the Mermaid Theatre, situated at Puddle Dock, Upper Thames Street, and it is expected that it will open next year. Mr. Bernard Miles, the actor, who is playing a leading part in the project, hopes the Mermaid will offer a wide range of classical and modern drama from many countries, and will also be used for music-hall and pantomime performances.



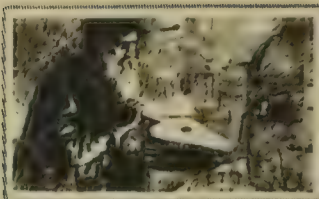
LORD ATTLEE LAUGHING AT A CARTOON OF HIMSELF WHEN HE OPENED AN INTERNATIONAL POLITICAL CARTOON EXHIBITION—ENTITLED "THE GREAT CHALLENGE"—AT HULTON HOUSE, FLEET STREET, LONDON, ON OCTOBER 16. THE DRAWING WAS PRESENTED TO HIM BY EMINENT CARTOONISTS.



"MISS WORLD" AND SOME OF THE RUNNERS-UP AT THE LYCEUM: MISS PENELOPE ANNE COELEN, SOUTH AFRICA, JUST AFTER HER "CORONATION." The finals of the annual "Miss World" contest were held at the Lyceum Ballroom, London, on October 13. The winner of the title, £500 and a sports car, was beautiful "Miss South Africa," seen here with some of the other finalists: (l. to r.) "Miss Sweden" (fourth), "Miss France" (second), "Miss Denmark" (third) and "Miss Holland" (fifth).



TO BE WORN BY THE LIFE PEERESSES IN THE HOUSE OF LORDS: A TRICORNE HAT, MADE AND DESIGNED BY EDE AND RAVENSCROFT, THE ROBE-MAKERS. Made of lightweight black velour, and adorned on the left side by a rosette of gold lace with a small button of gold sequins in the centre, this tricorn hat has been specially designed for ceremonial wear by the new life peeresses, who will wear the scarlet robes, trimmed with bars of ermine and gold oak leaf lace, normally worn by barons.



## THE WORLD OF SCIENCE.



### PROFILE OF THE COMMON SEAL.

By MAURICE BURTON, D.Sc.

THE ancestors of seals, so we are told, lived on land, and those ancestors, there is reason to believe, had much in common with the early ancestors of present-day dogs and wolves. Although seals have taken so wholeheartedly to life in water, they have not, like whales, entirely severed their connection with the land. To some extent, therefore,

closely at a young common seal, which my friend, Mr. W. G. Kingham, has in a pool in his garden.

When I arrived, the seal, one of the third family already referred to as the true seals, was out of its pond, resting on land. It lay there, sleek and fat, about 3 ft. long, and it looked up with something of the appealing expression of a dog that has no fear and is merely concerned with whether the newcomer is or is not bringing food. If nothing else were showing but the head, and if a pair of ears were added, the resemblance between seal and dog would be close indeed.

It is usually said that the eyes of seals are adapted for vision under water, and therefore must be relatively useless on land, because it is difficult to conceive of the eyes being adjustable to vision in both water and air. When it comes to assessing sight in animals there is apt to be a gap between what can be deduced from the anatomy of the eye and what can be gleaned from the animal's performance in using it. With seals there is the added difficulty, that we have little chance of knowing what they do about this under water. We know they catch fish, and they may do so by sight, but often they fish at depths where the amount of light penetrating must be of little practical value. They also feed at night, presumably, or in misty or foggy weather, as well as in waters containing so much silt in suspension that the water is far from transparent.

senses would be difficult to say. Just as a dog investigating a disturbance in its neighbourhood will use all senses at once, using its eyes, pricking its ears and sniffing the air simultaneously, so the seal might have been detecting movements at a distance by hearing, or even by smell. On the other hand, it had the appearance of being aware of movement by the use of the eyes.

So long as all was still, the seal would keep its eyes fixed on me, unblinkingly, but at odd moments it would half-close the eyes, as if about to fall asleep. It interested me to see how this large expanse of eyeball seemed to sink into the head, but that may be solely because the tissues around it are fat, and it might be that they were being raised over it, rather than the eye being withdrawn within them. In any event, it looked as if the eye could, if necessary, be closed very tight, just as the nostrils are closed by lateral movements of their fat muscular margins, leaving only an obliquely vertical groove where the wide-open aperture had been. The opening into the ear is also closed tight when a seal submerges, and it is occasionally closed while the animal is on land, and this is brought about in a similar way, by movement in the plump tissues around its margins, especially along the upper edge.

This must be, therefore, one of the important adaptations to life in the water, the ability to close eyes, nose and ears completely and firmly. The young seal I was subjecting to this careful and protracted scrutiny found the occasion less interesting than I did, and from time to time

slipped into the water and swam round the pool. This gave me the opportunity to see the remarkable ease with which it swam, how it accelerated with a sculling movement of the hind end of the body and the hind flippers, with the front flippers pressed against the body, and how the front flippers were used for turning, especially when the seal was vertical, with head and shoulders out of the water.

These several excursions each ended with the seal coming out again on to dry land. And then, as well as while it was in the water, the extreme mobility and flexibility of the flippers was evident. It may be that these become more rigid with age, and while one does not expect the seal's flippers to be as rigid as those of a whale, or a penguin, it was a little surprising to see them being used in the water with the flowing grace of a dancer's veils. Moreover, when it came to the edge of its pool, it would, more often than not, grasp the edge with the fore-flippers, flexing them more fully than I would my hands, under the same circumstances, so that every bone showed. The flipper was as flexible as my hand, and its digits had the advantage of being double-jointed. The seal makes little use of this on land. In moving along, the flippers add little if anything to the progression of the body, but it must add considerably to their use in water.

I was also able to watch how the seal used its eyes when swimming under water. They were open all the time, even at the actual instance of passing from air to water as the head submerged. The seal also had no difficulty in seeing a dead fish thrown into its pool. There would be a quick wriggle of the hind-quarters, propelling the animal through the water like a torpedo, the fish would be seized, swallowed head-first in two gulps before the top of the seal's head broke surface again and the eyes began to look for more to be thrown.



A PORTRAIT OF A YOUNG COMMON SEAL, WITH ITS NOSTRILS CLOSED. THE EYES APPEAR LACK-LUSTRE, AND IT IS UNCERTAIN HOW MUCH THEY SEE EITHER ON LAND OR UNDER WATER.

they lead double lives, one part terrestrial, the other aquatic. Leading a double life is always a complicated business (so I am told). It also has a particular interest for the onlooker, which is why some of the best novels are about people who do this.

To speak of "seals" in this general way is like speaking about "the average man." Without a stricter definition it is somewhat meaningless. For a stricter definition we need to say that seals comprise the sub-order *Pinnipedia* of the order *Carnivora*, and they fall into three families. The first family includes the sealions and fur-seals, the second includes the walrus and the third includes the true seals. While all have features in common, there are marked differences between the families. In the first two, for example, the hind-limbs can be turned forward on land, giving a greater ease in locomotion out of the water. In the true seals the hind-limbs are permanently directed backwards.

In all seals, the four limbs have been converted into flippers. The limb bones themselves are much shortened and the feet are strongly webbed. All seals have the body streamlined. The head, neck and body merge one into the other, leaving no awkward contours to impede progress through water, and the head is adorned with whiskers and little else. The sealions and fur-seals are spoken of as eared seals but the ear-flaps are very small. The true seals are normally spoken of as earless but they have a small ear-flap which lies just within the tube leading from the surface to the inner ear. These are only a few of the points, and I readily seized the opportunity to look more



SHOWING AN UNUSUAL LENGTH OF NECK: THE YOUNG SEAL, WITH ITS STREAMLINED BODY, TAKING A QUICK LEAP FROM THE WATER FOR FOOD.

Photographs by Jane Burton.

I noticed, while watching Mr. Kingham's seal, that it was very much aware while on land of even slight movement, at a range of 50 ft. or more. Whether this was from sight or through other

## PERSONALITIES OF THE WEEK: PEOPLE AND EVENTS IN THE PUBLIC EYE.



**CHIEF CONSTABLE OF LIVERPOOL: MR. JOSEPH W. T. SMITH.** On Oct. 14 Liverpool Watch Committee appointed Mr. Joseph W. T. Smith, the Deputy Chief Constable, to be Chief Constable of the city force with effect from Nov. 1. The appointment, which was made in the face of the Home Office view that Chief Constables should be appointed from outside forces, is subject to Home Office approval.



**NEW BRITISH AMBASSADOR TO PERSIA: SIR G. HARRISON.** Sir Geoffrey Harrison has been appointed as the new British Ambassador to Persia, it was announced recently. He has been Ambassador to Brazil since 1956. He entered the Foreign Office in 1932 and has served in Tokyo, Berlin, Brussels and Moscow. Before going to Brazil, he was an Assistant Under-Secretary in the Foreign Office.



**APPOINTED AMBASSADOR IN TOKYO: MR. O. C. MORLAND.** Mr. O. C. Morland, at present an Assistant Under-Secretary in the Foreign Office, has been appointed Ambassador in Tokyo in succession to Sir Daniel Lascelles, who is retiring, it was announced on Oct. 13. At the Foreign Office, Mr. Morland, who is 54, has been responsible for Far Eastern questions and has previously served in Japan. He was Ambassador to Indonesia in 1953-56.



**TO REPRESENT SOUTH AFRICA IN LONDON: DR. A. VAN RHYN.** Dr. Albertus van Rhyn is to be the next High Commissioner for the Union of South Africa in London, it was announced on Oct. 14. He is at present the South African Minister for Economic Affairs and Mines, and before his election to Parliament in 1948 was editor of the Bloemfontein newspaper, *Die Volksblad*.



**A MAORI DIPLOMATIST: MR. C. M. BENNETT.** Mr. C. M. Bennett has been appointed New Zealand High Commissioner in Malaya, it was announced on Oct. 15. Mr. Bennett is the first Maori to occupy a diplomatic post overseas. The son of the late Bishop Bennett, he has had a distinguished educational and military career and is at present studying for a Doctorate of Philosophy at Oxford.



**A DEATH BEFORE THE PAPAL ELECTION: CARDINAL COSTANTINI.**

Cardinal Costantini, Chancellor of the Holy Roman Church, died aged 82 on Oct. 17—just over a week before the Conclave for the election of the new Pope was due to begin. His death reduced the strength of the College of Cardinals to 54. He was formerly Secretary of the Sacred Congregation for the Propagation of the Faith and was an authority on religious art. He held a Far East appointment for ten years, and became a Cardinal in 1953.



**THE MODERN PENTATHLON WORLD CHAMPIONSHIPS: PRIZES BEING PRESENTED TO MEMBERS OF THE WINNING SOVIET TEAM AND TO THOSE OF THE HUNGARIAN AND FINNISH TEAMS.**

The final team placings in the modern Pentathlon World Championship, the final event of which took place at Sandhurst on October 17, were: U.S.S.R., first with 14,146 points; Hungary, second with 13,022; and Finland, third with 12,452 points. The United States team came fourth and Great Britain seventh. In the individual placings, I. Novikov (U.S.S.R.) was first, K. Lindeman (Finland), second, and A. Tarasov (U.S.S.R.), third.



**A NOTED ANTARCTIC EXPLORER DIES: PROFESSOR SIR DOUGLAS MAWSON.**

Professor Sir Douglas Mawson, a noted Antarctic explorer and Emeritus Professor in Geology at Adelaide University, died aged 76 on Oct. 14. His first visit to the Antarctic was in 1907, when he accompanied Shackleton's expedition, and he did much to foster Australian scientific research in southern polar regions. He was born in Yorkshire, going to Australia as a boy, and was educated at Sydney University.



**TO BE KEEPER OF PUBLIC RECORDS: SIR DAVID EVANS.**

On Oct. 15 it was announced by the Lord Chancellor that he proposed to appoint Sir David Evans to be Keeper of the Public Records from next January, when the Public Records Act, 1958, takes effect. Sir David, who will be the first civil servant to hold the post, has been Deputy Keeper in the Public Record Office since 1954. During the War he supervised the evacuation and re-assembly of the Public Records.



**TWO BRITISH DRIVERS WHO SCORED SUCCESSES IN THE MOROCCO GRAND PRIX AT CASABLANCA: J. M. HAWTHORN (LEFT) AND STIRLING MOSS.**

J. M. Hawthorn, in a Ferrari, won the 1958 World Motor Racing Drivers' Championship when he came second in the Morocco Grand Prix at Casablanca on October 19. His score for his best six races of the season was 42 points. He is the first British driver to win the honour. In the same race, Stirling Moss, in a Vanwall, came first, setting up the fastest lap time, and finishing one point behind Hawthorn in the Championship.



**A NEW COUNTY COURT JUDGE: MR. C. H. DUVEEN, Q.C.**

The Queen has appointed Mr. C. H. Duveen, Q.C., to be a Judge of County Courts. He will be one of the Judges of the circuit comprising the Edmonton, Barnet, Hertford, St. Albans and Watford County Courts, in succession to the late Sir Godfrey Russell Vick. Mr. Duveen was educated at Eton and New College, Oxford. He was called to the Bar (Middle Temple) in 1927, and took silk in 1953.



**THREE HUNDRED YORKSHIRE VOICES AT A LEEDS FESTIVAL CONCERT: THE FESTIVAL**

In September 1858 the first Leeds Musical Festival took place to celebrate the opening of the Town Hall. This year the Centenary of that event has been marked by a week of outstanding music (from October 11-18). On the last two days of the Centenary Festival, of which the Earl of Harewood was Director-General, H.M. the Queen and the Duke of Edinburgh attended a performance of the Covent Garden production of Handel's "Samson."

(see page 713), a concert given by the Wind ensemble of the Royal Opera House, Covent Garden, in the Great Hall of Leeds University, and the final concert of the Festival given in the Town Hall by the Leeds Festival Chorus and the B.B.C. Symphony Orchestra, conducted by Rudolf Schwarz. The same chorus, orchestra and conductor are seen in this photograph, which was taken during the performance in the Town Hall of Verdi's magnificent

Photograph specially taken for "The Illustrated



**CHORUS AND THE B.B.C. SYMPHONY ORCHESTRA IN VERDI'S "FOUR SACRED SONGS."**

"Four Sacred Songs" on October 16. The Festival Chorus, with its 300 Yorkshire voices, is directed by Herbert Bardgett and performed at five of the six Festival Concerts. Earlier in the same concert Benjamin Britten's "Nocturne for Tenor and Small Orchestra" was performed for the first time, with Peter Pears as the soloist. P. Racine Fricker's "A Vision of Judgement" was given its first performance on October 13. An unusual London News" by Houston Rogers.

feature of this Festival was the inclusion of a series of Jazz Concerts, at which Duke Ellington and his Orchestra were among the performers. Exhibitions arranged for the Festival included a fine collection of English Water-Colours in the City Art Gallery (continuing until November 23), and a display of modern sculpture by five Yorkshire-born sculptors in and outside the City Art Gallery (until November 5).



# THE WORLD OF THE THEATRE.



## ROME AND BALLYOONAGH

By J. C. TREWIN.

I HAVE always liked the late Herbert Farjeon's memory of the super—in Oscar Asche's 1932 revival of "Julius Cæsar"—who shouted "Shut up!" during Antony's funeral oration. "Whether he was told to, or whether he just lost his head, it was a jolly moment." Since then I have meant to listen earnestly to individual voices in the crowd on any "Julius Cæsar" night; but I have been, as a rule, too much under the spell of the piece to notice whether the vociferous plebs have been crying, "We'll have the will: read it, Mark Antony!" or "Yield, Marc'us, yield!" which is from quite another play. I gather, incidentally, that next year may be an uncommonly exciting one in our theatre for the Roman tragedy of "Coriolanus." Alas, I can say no more yet.

My duty now is to "Julius Cæsar," in performance at the Old Vic. As ever, it makes us wonder why a voluble minority affects boredom with it. Crowd scenes and all—the crowd is, mercifully, a small and manageable one—it is being acted as straightforwardly as I remember in a long procession of revivals. That is agreeable. I do not really want to be distracted from the piece by somebody's rapturous new reading which may involve the presentation of the tragedy in Byzantine costume before a row of bathing huts. Nothing like this at the Old Vic: Douglas Seale has faith in the play, and he is much too good a director to want to mess about with it for the sheer love of messing.

I noticed extremely few innovations. (For me the most apparent was the speaking of "Get thee apart and weep" to startled citizens instead of to the servant of Octavius.) Mr. Seale recognises that, though he must die midway through the piece, Julius Cæsar remains mighty yet. Now, at the Vic, the ghostly voice sounds both at Sardis—where, for a change, we do not see the figure enter—and upon the fatal plains of Philippi. The trouble is that Shakespeare has given so little chance to an actor to establish Cæsar's might, though Tyrone Guthrie holds, I know, that "the study of the ailing, bragging, doomed dictator is masterly." Jack May, at the Old Vic, acts now with careful attention to the physical details. His Cæsar is undeniably a sick man: so sick, my neighbour observed, that there was no need for a revolution: he could not have lasted much longer. But it is a good, uncompromising portrait; and later in the play, while Cæsar's spirit walks abroad unseen, a dark sighing upon the wind, his former interpreter has turned to Octavius Cæsar, haughty, cold, and contemptuous. By now this is a favourite double: Mr. May has a full evening.

Still, the tragedy must rest, in our minds, upon Marcus Brutus, Caius Cassius, and Mark Antony. Here, though none of the parts is by any means ill played, two of them, I think, might well have been cast differently. It would have meant simply a reshuffle: Mr. Phillips, the Brutus, would have gone to Cassius, and Michael Hordern would have acted Brutus. But I am not complaining of the present performances. Mr. Phillips has a strong eloquence, and Mr. Hordern can project the haunted fury of Cassius. The Antony (Ronald Lewis) speaks right on, shows Cæsar's wounds, poor, poor,

dumb mouths, and impresses us with his depth of feeling, not with any special quality of opportunism.

It is, all said, a steady, clear night. If one thing more than another will linger with me, it may be the look in John Phillips's eyes as Brutus prepares to run upon the sword held by Lucius (who here takes in the part of Strato). I have

before the day's battle on the plains of Philippi:

Think not, thou noble Roman,  
That ever Brutus will go bound to Rome;  
He bears too great a mind.

Perhaps I can leave the final task of comment to the ghost of Leigh Hunt. Writing of the Covent Garden revival in 1812, he said: "What with the propriety of the costume, the splendour of the decorations, and the intellectual treat always to be found in Shakespeare, the piece goes off in a very satisfactory manner; and an impression is left upon us of Roman manners and greatness, of the appearance as well as intellect of Romans, which to a young mind in particular must furnish an indelible picture for the assistance of his studies." The Old Vic production (I must add in a hasty whisper) is more exciting than that.

Where Rome had one dictator, Ballyoonagh had two: Councillor Reiligan and the Rev. Canon Burren. In Sean O'Casey's "The Bishop's Bonfire" they appear as symbols of youth's oppressors in a land where freedom is circumscribed and the young are fearful and disheartened. O'Casey calls his piece "a sad play within the tune of a polka." Inside its frame of fantasy and farce is the note of revolt against what a Dubliner described as "the strange fog of unreality which seems at the moment to have penetrated every corner of Ireland's national consciousness."

Knowing nothing whatever about this, I can consider the play only as a remarkable exercise in the later O'Casey manner. One of my most respected colleagues said, when it was acted in Dublin during the spring of 1955, that to better "The Bishop's Bonfire" in O'Casey's record, we should have to go back as far as "The Silver Tassie." Warmly, I agree. It is preposterous that no management should have put on the play in London. Three-and-a-half years after the first performance it has been left to an amateur company, that of the Highbury Little Theatre at Sutton Coldfield, in Warwickshire, to bring "The Bishop's Bonfire" to the English stage. If I cannot say that the performance is wholly successful, that is because one does need the truth of an Irish cast for so complex a mingling of the fantastic, symbolic, tragic, and farcical. But enough came through for me to realise that, in spite of certain straggling scenes and an ultimate lapse into melodrama, O'Casey has written another play of a grand verbal range and fire that the Elizabethans would have respected.

The first act is the finest; after that the play does droop a bit, but it is still—in its own wayward, capricious, up-and-down manner—so far above routine that its neglect in the theatre is inexplicable. I will not quote at length, because detached quotation can often be unfair, but this is the kind of piece in which a jaunty old workman (Robert Holmes's performance was the best in the Highbury production) can observe with a hint of mockery, and in the normal run of conversation: "I can get the smell of the hay from here; fuller an' sweeter than any scent from a far-off land where there's camphor an' rare gums tricklin' from the trees, givin' a forest all the grandeur of a grove of roses bushed about with thyme." In Farjeon's phrase, this is a jolly moment.



TONIA LEE AND CHARLES STAPLEY, WHO HAVE SCORED A NOTABLE SUCCESS AS ELIZA DOOLITTLE AND PROFESSOR HIGGINS IN "MY FAIR LADY" DURING THE ABSENCE OF JULIE ANDREWS AND REX HARRISON.

Tonia Lee first played the part of Eliza Doolittle in "My Fair Lady" during Miss Andrews' absence through illness in August, and has since performed in the part while Miss Andrews was on holiday. Charles Stapley, in his first West End leading rôle, deputised for Rex Harrison during his rest in September and again when he was ill in October. Miss Lee is twenty-four and Mr. Stapley thirty-two.



MARK ANTONY (RONALD LEWIS) ADDRESSING THE CITIZENS OF ROME AFTER CÆSAR'S MURDER IN DOUGLAS SEALE'S PRODUCTION OF "JULIUS CÆSAR," WHICH OPENED AT THE OLD VIC ON OCTOBER 8.

known a Brutus to commit suicide with no more apparent fuss or apprehension than if he were picking up a fork; but at the Vic we can read in the actor's face the fierce decision of the moment. It is the face of the man who has said to Cassius

### OUR CRITIC'S FIRST-NIGHT JOURNAL.

"UNCLE DUNDO" (Belgrade, Coventry).—A Yugoslav comedy of the sixteenth century by Marin Držić, adapted for the modern stage by Marco Fotez, who comes to Coventry to direct it. (October 20.)

"FEAR CAME TO SUPPER" (Birmingham Repertory).—Rosemary Anne Sisson's "philosophical thriller," set in West Berlin. (October 21.)

"MR. VENUS" (Prince of Wales's).—Musical comedy, with Frankie Howerd. (October 23.)



DALILA (JOAN CARLYLE) WITH HER ATTENDANTS AND MUSICIANS: THE FINAL SCENE OF ACT II IN COVENT GARDEN'S PRODUCTION OF HANDEL'S "SAMSON."



BEWAILING THE LOSS OF HIS SIGHT: SAMSON (JON VICKERS), BLIND AND CHAINED, IN AN IMPRESSIVE SCENE FROM HANDEL'S ORATORIO.

STAGED AT THE LEEDS CENTENARY MUSICAL FESTIVAL: COVENT GARDEN'S NEW PRODUCTION OF HANDEL'S ORATORIO, "SAMSON."

G. F. Handel's dramatic oratorio "Samson," which is taken from Milton's "Samson Agonistes," received its first performance on February 18, 1743, at the Theatre Royal, Covent Garden, under Handel's direction. Next year marks the bicentenary of the great composer's death, and it is fitting that Covent Garden should have chosen this time to stage an entirely new production of "Samson." The first performances of this production have been given to honour another centenary—that of the Leeds Musical Festival, which opened on October 11. Six performances were given in the Grand Theatre at Leeds

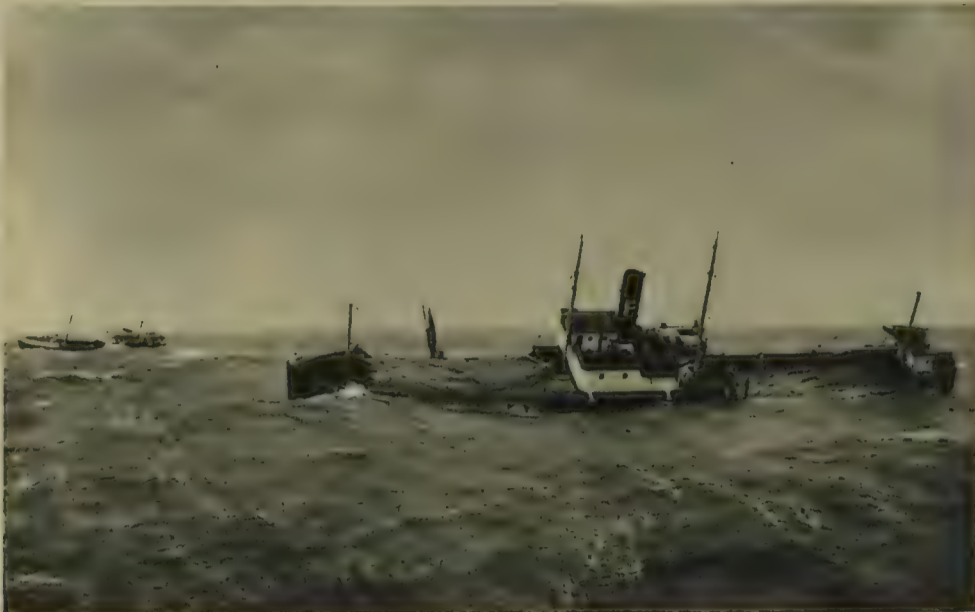
—that on October 17 was attended by the Queen. The first London performance at the Royal Opera House will be on November 15. The producer is Dr. Herbert Graf, and the conductor Raymond Leppard. The set and costumes have been designed by Oliver Messel, and the choreography is by Meriel Evans. There are two alternative casts for this production, and the soloists include Jon Vickers and John Lanigan as Samson, Elisabeth Lindermeier and Joan Carlyle as Dalila, Lauris Elms and Josephine Veasey as Micah, James Pease and Joseph Rouleau as Harapha, and Joan Sutherland as an Israelite woman.

Photographs by Houston Rogers.

## ROYAL OCCASIONS IN THE NORTH AND LONDON; TWO WRECKS; AND A LAUNCH.



ON HER WAY INTO BALTASOUND, IN UNST, SHETLAND: THE LERWICK LIFEBOAT, WHICH HAD JUST RESCUED THE SKIPPER AND TWO SEAMEN OF A RUSSIAN TRAWLER. With what has been described by Moscow Radio as "brilliant skill, vast courage and selfless heroism," the Lerwick lifeboat on October 17 was able to rescue three Russian seamen after the wreck of a Russian trawler off the north tip of Shetland. The three men were speedily returned to the Russians.



DRIFTING IN HEAVY SEAS OFF THE NORFOLK COAST: THE NORWEGIAN STEAMER *GUDRUN* (1174 TONS), FIFTEEN OF WHOSE CREW WERE RESCUED BY THE DRIFTER *THRIFTY*. On October 16 the Norwegian steamer *Gudrun*, carrying timber to France, broke down in a gale 35 miles off the Norfolk coast. Several ships came to her assistance, taking off most of the crew, and after lightening of the deck cargo, a Dutch tug took her in tow.



ENTERING THE WATER AT LOWESTOFT: THE BRITISH TRANSPORT COMMISSION STEAMER *MELROSE ABBEY*, AFTER NAMING BY THE WIFE OF THE BURGOMASTER OF ROTTERDAM. *Melrose Abbey* (1080 tons) is the second of two passenger-cargo vessels being built at Lowestoft by Brooke Marine Ltd., for the British Transport Commission for a regular service between Hull and Rotterdam. She will have accommodation for eighty passengers in double and single cabins. There is also accommodation for a crew of thirty-one.



H.R.H. THE DUKE OF GLOUCESTER UNVEILING A TABLET IN THE MEMORIAL CLOISTER AT THE REDEDICATED GRAND PRIORY CHURCH OF ST. JOHN OF JERUSALEM ON OCTOBER 17. On October 17 the Archbishop of Canterbury (left) rededicated the restored Church in St. John's Square, Finsbury, which has been conveyed to the Order of St. John of Jerusalem as their Grand Priory Church. The cloister is a memorial to members who died in both World Wars.



AT HER FIRST ENGAGEMENT IN ENGLAND AFTER HER HOLIDAY AT BALMORAL: H.M. THE QUEEN RECEIVING A BOUQUET AT CARLISLE TOWN HALL DURING HER BRIEF VISIT ON OCTOBER 16.



DURING HER TWO-DAY VISIT TO LEEDS: THE QUEEN IS SHOWN SOME OF THE NEWSPAPERS PRINTED ON MACHINES MADE AT A LEEDS FACTORY.

On July 8 the Queen had to cancel her visit to Carlisle on account of ill-health, but fulfilled her promise on October 16, when she and the Duke spent ninety minutes there before leaving by train for Leeds and the Leeds Centenary Musical Festival. On October 17 she visited a clothing factory and a factory where printing machines are made, and in the evening attended the performance of Handel's "Samson" at the Grand Theatre. On the following day she visited the City Art Gallery, was present at a Chamber Music Concert and later attended the final concert of the festival at the Town Hall.



THE QUEEN AND "SAMSON": HER MAJESTY TALKING TO MR. JON VICKERS, WHO SANG THE PART AT LEEDS.

# THE AUCTION OF THE CENTURY: THE GOLDSCHMIDT SALE AT SOTHEYBY'S.

DESPITE the blaze of publicity which heralded the sale, the highest expectations were exceeded when the seven paintings from the collection of the late Jakob Goldschmidt realised £781,000 at Sotheby's on the evening of Oct. 15. The outstanding results of this record-breaking sale, attended by the principal collectors (or their agents) and dealers from all over the world, has more than confirmed London's place as the leading world centre of art dealing. Lot 1, the self-portrait painted by Manet in 1879 and sold by Mme. Manet in 1899 for £40, was bought by "Mr. J. Summers" (a *nom de vente* for an American buyer) for £65,000, with Messrs. Agnew as the underbidders. Lot 2, Manet's "La Promenade" (sold in 1884 at the Vente Manet for £60) went to Mr. G. Keller, of New York, for £89,000, with Mr. John Foster, M.P., as the underbidder. Mr. Keller also bought the third Manet (reproduced here) for £113,000. Agnew's were again the underbidders. Lot 4, van Gogh's wonderful "Jardin Public à Arles" (reproduced here) brought the sale's second highest price of £132,000. Here Frank Partridge and Co. were the underbidders. The Cézanne still-life, Lot 5, was bought for £90,000 by Knoedler and Co., of London, Paris and New York. Then came the most breath-taking minutes of the sale when the bidding for Cézanne's "Garçon au Gilet Rouge" (right) soared above £100,000, reached £200,000, and was sold (amid laughter caused by Mr. Peter Wilson's "Will no one offer any more?") for £220,000, a new world record price for a single picture sold at auction. Mr. Keller was again the buyer, with Messrs. Knoedler's as the underbidders. The final lot, and the only one that is to remain in this country, was Renoir's "La Pensée," for which the London dealer, Mr. E. Speelman, paid £72,000, with Frost and Reed as underbidders. The previous record auction price for a Renoir was the £71,425 paid for "La Serre" at the Lurcy Sale in New York last year. All the seven paintings in the Goldschmidt Sale were reproduced in our issue of September 6.



SOLD FOR £220,000—MORE THAN DOUBLE THE PREVIOUS HIGHEST PRICE PAID FOR ANY SINGLE PICTURE AT AUCTION: CEZANNE'S "GARÇON AU GILET ROUGE." THE BUYER WAS MR. G. KELLER, OF THE CARSTAIRS GALLERY, NEW YORK. (Oil on canvas: 36½ by 28½ ins.)



THE SECOND HIGHEST PRICE IN THE FABULOUS GOLDSCHMIDT SALE AT SOTHEYBY'S ON OCTOBER 15: VAN GOGH'S "JARDIN PUBLIC A ARLES," WHICH WAS BOUGHT BY ROSENBERG AND STIEBEL, OF NEW YORK, FOR £132,000. (Oil on canvas: 28½ by 36½ ins.)



SOLD BY MANET IN 1879 FOR £20, BOUGHT BY MR. GOLDSCHMIDT FOR £16,000 AND SOLD AT SOTHEYBY'S FOR £113,000: MANET'S "LA RUE DE BERNE," WHICH HE PAINTED IN 1878. (Oil on canvas: 24½ by 31½ ins.)

## NOTES FOR THE NOVEL-READER.

## THE NOVEL OF THE WEEK.

NOTORIOUSLY, the world would be crammed with outstanding fiction if one went by the blurbs, or even by some of the reviews; so that in practice they have very little effect, and one seldom tends to meet a novel half-way. And with "The Cross of Baron Samedi," by Richard Dohrman (Hamish Hamilton; 18s.), I felt worse than uncommitted; I felt a shrinking. A very long, very dense-looking, strenuous-looking work by a new American author, featuring the occupation of Haiti, with a voodoo angle, and (apparently) about the disintegration of a good man—it had the air of something to be stogged through. Granted, even on the first page there was an accent which caught one's ear; but it must also be said that "dense" is the *mot juste*. The author has purposely made his book a thicket, and now and then one might suspect him of trying to make it all but unreadable. For instance, we are assumed to know all about Haiti and its society, and the lurid past and the American protectorate, with dates and details. But that is only a surface puzzle. At moments, one can feel equally astray in the short, intense history of Owen Wiley, between his trysting with Isabel on a New England grave and the fruition, so to speak, of her grave under the mapou tree. What point is *this*? and how is present time going? . . . And to conclude, there are sentences which demand a second reading, and may then baffle one.

I can say nothing for that, except that the fact is rare and the conversation brilliant. But all the rest *had* to be. This is the story of a lieutenant in the Gendarmerie d'Haiti, who went once on leave, returned with a very young, shining bride, and had lost her in a twelvemonth. For a long time we don't know how. But certainly to the country; somehow, she was gobbled up by Baron Samedi, Chief of the Dead—the bowler-hatted, scarecrow Hades of voodoo mythology. So the time and place are crucial, and this Haiti is real in every layer, from outcasts to American officers and slightly-coloured élite. Thoroughly, abnormally real. Yet the novel remains a work of art, no more "documentary" than the old ballads which seem to haunt it. As for the thicket of Lieutenant Wiley's experience—he is in the grip of fate: just as his perky, delicate little bride was fey, when she began their union in an old graveyard. About his moral collapse at the end there may be two opinions; I was reminded rather of the dead man who won a fight. Anyhow, it is a remarkable book: remarkable for its style, its gallery of people, its unique blend of substance and imagination.

## OTHER FICTION.

Those who prefer open country should enjoy "Stranger in Galah," by Michael Barrett (Longmans; 13s. 6d.), which is a drama of the Australian bush, and very plain sailing. Admirably plain. John Deane enters it as a pommy no-good "on the way through." That is, running away as usual; driving his battered car across nowhere to somewhere else—Darwin, perhaps. Only he gets stuck; after witnessing the flight and capture of a terrified native, he comes on the dead body. None of his business; yet, on an obscure impulse of pity and rancour, he gets the hanged man down from the tree, and heads for the next township—where he is not wanted. Galah proves to be a miserable little ghost town, falling apart and "dying into desolation." And now in the grip of a fearful drought. Its sole resource is the "big man" of Clancy Rock, whom Deane easily identifies as First Murderer. And the more restive his audience, the more violent their warnings to pull out, the more he won't go. Till, gradually, he and events work a change of feeling. By then, he has seen enough to compassionate the "big man," so horribly destroyed, and has found a home for himself. Terse, graphic and appealing.

"Squarçio the Fisherman," by Franco Solinas (Hutchinson; 10s. 6d.), is an even simpler, very much quieter little story. On Squarçio's island, fair fishing is synonymous with the breadline. Squarçio starved on it as a boy. His father and mother died of it. At twenty he wants to marry, and he doesn't intend his family to starve. So he takes up dynamite fishing. His kind are solitary; the net fishermen hate them, and the coastguard is always prowling. But he has to take them redhanded, and Squarçio can never be caught. In one sense he is justified; yet in another he is wrong, and driven to be more wrong, and it is the wrongness that finally gets him. Very unpretentious, easy to overlook. But well worth noticing.

"Anatomy of a Murder," by Robert Traver (Faber; 16s.), is as far as possible from brevity or unpretentiousness, and is, we learn, "a superbly successful best-seller" on its native heath. We also learn that it is the work of an American High Court Judge, formerly a Public Prosecutor. And Paul Biegler, who tells the story, is an ex-prosecutor staging a private comeback. His client, Lieutenant Manion, has publicly shot down a hotel-keeper, Barney Quill. The defence (valid in Michigan) is "irresistible impulse"—Barney had just raped his wife. There is a huge trial scene; everything here is amplified, though not actually boring in the main. But the narrator fails to please, and the sentimental relief makes one blush.

## CHESS NOTES.

By BARUCH H. WOOD, M.Sc.

REPORTING this interesting game (played in the Open Championship at Whitby) recently, I find I left several points far from clear.

## PIRC'S DEFENCE.

G. M. BOYCE K. G. P. GUNNELL

White Black

1. P-K4 P-Q3

2. P-Q4 Kt-KB3

Pirc's Defence could be described as the choice of a man who finds the King's Indian Defence to r. P-Q4 so much to his taste that he is determined to make every effort to play it even against r. P-K4.

3. Kt-QB3

White, however, can avoid normal r. P-Q4 lines in various ways. This is one: he omits P-QB4, which is none too useful a move against the King's Indian set-up.

3. . . . . P-KKt3

4. B-KKt5 B-Kt2

5. P-B4 P-B4

6. P-K5

This throws the game into the melting-pot.

6. P×P could be answered by 6. . . . Q-R4 and if 7. P×P then 7. . . . Kt×P—equally as lively as the game itself.

6. . . . . P×QP

7. P×Kt P×P

Much stronger than 7. . . . P×Kt? 8. P×B.

8. Q×P Q-K2ch

9. K-Q2 Kt-B3

10. B-Kt5

Had he interposed on move nine, he would not be able to play this now.

10. . . . . Castles

Good enough, but 10. . . . K-Br! would have been even more precise for if then 11. B×Kt, BP×B would leave White's Q and B both *en prise* and also . . .

11. Kt-Q5??

White fails to seize his chance: 11. B×Kt ("quand même"!); 11. . . . BP×B; 12. Q-K4! avoiding the worst, because Black's queen is unprotected.

Had he moved 10. . . . K-Br, Black could now play simply (11. B×Kt, BP×B; 12. Q-K4) 12. . . . P×B!

11. . . . . Kt×Q

12. Kt×Qch K-R1

Now White is a piece up, but both his bishops are *en prise*; with due caution, he should have at least held the game.

13. B×P B×B

14. Kt-Q5 B-Kt2

15. B-B4?

Underestimating the force of Black's reply. Though not an outright blunder, this makes his game a difficult one.

15. . . . . P-QKt4

16. B-B1

The answer to 16. B-Kt3 would be the same, 16. . . . B-Kt2, threatening 17. . . . Kt×B followed by . . . B×Kt or . . . B×KtP.

16. . . . . B-Kt2

17. Kt-K3 KR-K1

Threatening 18. . . . R×Kt; 19. K×R, and now 19. . . . B×KtP or 19. . . . Kt×Pch according to White's eighteenth move.

White could now have just held on, by 18. R-Kt; for instance 18. . . . B-KR3; 19. Kt-R3, B-QB1 (what else?); 20. Kt-Kt5. But he blundered badly with 18. Kt-R3?? and after 18. . . . R×Kt; 19. K×R, Kt×Pch soon resigned.

K. JOHN.

## BOOKS OF THE DAY.

## EUROPEAN REMINISCENCES; AND OF MONARCHIES AND MARSHAL NEY.

MR. LESLIE KATZ is a tourist. He is not a bit ashamed of the fact, and he manages to make fun, by implication, of such travellers as are self-consciously non-tourist. This is one of the qualities which give such charm to his book "Invitation to the Voyage" (Constable; 16s.). But Mr. Katz is frank without being in the least ingenuous. He tells, in the person of Abel Cone, the story of an American's first journey to Europe, including London, Paris, the French Riviera and several Italian cities. Nothing but quotation can do justice to the sharp, humorous directness of Mr. Katz's observation. Listen to him at night in Piccadilly Circus:

A man grinding "It's a Long Way to Tipperary" out of a hand organ seemed to have solid red cheeks. When he saw my blue suit he pushed a lever beside the organ crank and the thing shifted into "The Star Spangled Banner." I looked the other way; he then took an American flag out of his handkerchief pocket. A framed photo on the end of the organ was smiling. It was our President, out for the Tourist trade. I gave the man thruppence and he said "Okay" brightly, leaned forward, and turned green. The lights did it. I'll never know what color he *really* was.

And here he is in Florence, admiring the statuary of Donatello and Cellini, accompanied by his friend Kay:

"Who was this Ganymede and what did he want?"

Kay threw me a sharp warning glance as if the question was a *faux pas* and looked around for FBI men and State Department folk. Nobody but us was in the room.

"Ganymede," he explained in a voice lowered to a decent murmur, "was a youth Zeus fell in love with. Zeus turned himself into an eagle and carried the boy off to Olympus."

"You mean . . . ?" I asked.

Kay nodded his head affirmatively. "That Zeus . . ."

But Mr. Katz does himself and his powers of appreciation an injustice by overstressing gaps in his historical or mythological knowledge. There is nothing much of the mere tourist about a man who can sum up the work of the great Florentines in the phrase: "These statues were frank, acute, keen like April. No wonder they called it the Renaissance." Nor is there anything markedly unhistorical about his account of Savonarola: "When Savonarola came on the scene, he was a simon-pure, fresh-from-the-oven, plain-cake sort of man, at a time when Florence was a nut-and-raisin, pickle-rinded, aged-in-the-wood, soaked-in-brandied, fruitcake sort of city."

Mr. Katz is welcome to come travelling again. It cannot be soon enough for me.

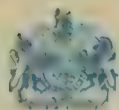
Another volume of reminiscences, in a quite different key, is Mr. Rupert Croft-Cooke's "The Gardens of Camelot" (Putnam; 21s.). This is an account of the author's own childhood up to the age of about eleven. It is a tranquil story of a boyhood spent in a bourgeois middle-class family of the Edwardian era, with its philistinism, clannishness, and insistence on social status. Mr. Croft-Cooke's grandfather, "The Emperor," was born before Queen Victoria came to the throne. He ruled his family with typical Victorian tyranny, although his grandson has happy memories of him. His son, Mr. Croft-Cooke's father, was a stockbroker whose fortunes were variable. He was a genial, hospitable man, something of a rebel, who remains in the author's memory "one of the most interesting and vital of human beings and one of the most endearing. . . . He knew how to live." There is little tension in this book, but much feeling. Few will quarrel with Mr. Croft-Cooke's conclusion that "there was an honour and decency in English life then which cannot be found in the feverishly selfish and shoddy life of to-day. We were stuffy, complacent people, blind to the future, convincing ourselves of the rightness of things as they were, unaware or unheeding of poverty near us, insular and nationally conceited, but we had freedom, we knew how to live and we enjoyed ourselves."

I found Mr. J. B. Morton's "Marshal Ney" (Arthur Barker; 16s.) a little disappointing. If the great Marshal's wisdom and temperament had matched his courage, *le plus brave des braves* might never have had to face a firing squad. It is true that he was twice a deserter, from Napoleon after the abdication and from Louis XVIII in 1815, yet

it is impossible not to agree with Mr. Morton that "the verdict pronounced by the Chamber of Peers was an act of vengeance, not of justice." Premeditated treason was not really in Ney's character; he is much more likely to have acted on a sudden impulse. But although Mr. Morton is an expert on the period, and does not miss the dramatic moments of this story, I found his book rather heavy going.

If I understand Mr. Pine aright, he believes that "the British monarchy endures because it is suited to the habits of the British people," but that monarchy has a pretty poor chance of survival in the other twenty-two States which still retain it, although the Scandinavian "democratised" thrones may endure. "The Twilight of Monarchy" (Burke; 18s.) will give readers plenty to argue about. Some of the detail, I thought, could have been sacrificed to a closer discussion of general points. E. D. O'BRIEN.

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## THE EDUCATION OF BRITISH YOUTH—XII. TAUNTON SCHOOL.



THE MAIN FRONT OF TAUNTON SCHOOL, WHICH WAS COMPLETED IN 1870 WHEN THE SCHOOL MOVED HERE FROM AN EARLIER SITE.



A SCENE OF INDUSTRY: A PHOTOGRAPH TAKEN WHILE EVENING PREPARATION WAS GOING ON IN THE WINTERSTOKE LIBRARY.

In 1846 a group of Nonconformist Ministers held a meeting—at the invitation of the Rev. Henry Addiscott of Paul's Meeting, Taunton, Somerset—to investigate the possibility of founding a school which would provide higher education for boys who were prevented by religious considerations from attending many of the more important schools already in existence. This meeting resulted in the opening of The West of England Dissenters Proprietary School—as Taunton School was first known—at premises in Taunton in the following year,

the first seventy-three pupils assembling there at the beginning of August. The first entrants came mostly from the West of England, but also from further afield in the British Isles. The Founders owned shares in the new School, which was greatly helped by the support of the "merchant princes" of Bristol, and in particular by that of the Wills family, Mr. W. D. Wills, of the famous tobacco firm, proving a pillar of strength. The first Headmaster to be appointed was the Rev. James Bewglass, who was succeeded by the Rev. T. Clark in 1853.

Photographs by Chris Ware, Keystone Press Agency Ltd.

## FROM SCIENCE LABORATORY TO LIFE AT TAUNTON



IN THE MUSIC ROOM. A GROUP OF BOYS PRACTISING CHORAL SINGING UNDER THE DIRECTION OF ONE OF THE MUSIC STAFF.



SHOOTING PRACTICE TAKING PLACE IN THE INDOOR RANGE UNDER THE VIGILANT EYE OF THE SERGEANT INSTRUCTOR.



SHOWING HOW IT SHOULD BE DONE: A MARCH-PAST OF THE DEMONSTRATION PLATOON OF THE SCHOOL CADET FORCE.



BOYS WORKING IN THE WOODWORK SHOP, WITH—IN THE FOREGROUND—VARIOUS ARTICLES THEY HAVE PRODUCED.



A SERVICE IN THE SCHOOL CHAPEL, ERECTED IN MEMORY OF LADY WILLS FROM A DONATION MADE BY HER HUSBAND.

In 1870, headed by their Drum and Fife Band, the members of Taunton School marched in procession from the original site of the School to new and more commodious premises at Fairwater Estate, Taunton. The move took place following a considerable increase in the number of boys attending the School—this growth in size having taken place largely during the period when the Rev. W. H. Griffith, a notable Headmaster of Taunton, held office. The first



THE CAPTAIN OF CRICKET (LEFT) DISCUSSING THE SEASON'S FIXTURES WITH MEMBERS OF THE XI IN FRONT OF THE NEW WAR MEMORIAL PAVILION.

school buildings on the Fairwater Estate, designed by Mr. Joseph James, were completed in 1870, Fairwater House being retained for the Headmaster. At this period the name of the School was changed to The Independent College—after the method of Church Government favoured by the School's administrative Committee. Mr. Griffith (Headmaster from 1857 to 1881) was succeeded by the Rev. F. Wilkins Aveling, an Old Boy of the School, under whom a

Photographs by Chris Ware,

## CRICKET FIELD AND ART CLASS: SCHOOL, SOMERSET.



LEARNING THE MYSTERIES OF SCIENCE: SENIOR BOYS WORKING IN ONE OF THE CHEMISTRY LABORATORIES.



AN OPEN-AIR P.T. CLASS IN PROGRESS. IN THE BACKGROUND, LEFT TO RIGHT, ARE THE GYMNASIUM, CHAPEL AND MUSIC ROOMS.



WITH EXPRESSIONS OF INTENSE CONCENTRATION: BOYS LEARNING MODELLING AND PAINTING DURING AN ART CLASS.

separate Junior School was organised and the Old Boys' Association founded. So highly esteemed was Mr. Aveling that when, in 1893, he moved to Blackheath, London, more than half the School followed him, leaving his successor, Mr. J. B. Ridges, to struggle for several years in a vain effort to regain the School's lost vitality. In 1899 the School's Governing Body decided to make important changes, and under the guidance of Sir William Henry Wills (the

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A BIOLOGY CLASS UNDER THE SUPERVISION OF MR. ERNEST NEAL (RIGHT), WHOSE BOOK "THE BADGER" IS WELL KNOWN.



EVENING RELAXATION: TABLE TENNIS, BILLIARDS AND READING—A SCENE IN WILLS WEST HOUSE.



AT A CAREERS EXHIBITION AT THE SCHOOL: BOYS LEARN ABOUT THE AIR PILOT'S EJECTOR SEAT FROM AN OLD BOY NOW IN THE R.A.F.

son of W. D. Wills), who became Lord Winterstoke in 1906, resolved to abolish the system of proprietary shares, and refound the School on a Public School basis. The name was now changed to Taunton School and Mr. C. D. Whittaker was appointed Headmaster. By 1902 he had put the School on its feet again, and during his Headmastership extensive building schemes, which gave the School approximately its present layout, were begun.



ONE OF TAUNTON'S MODERN BUILDINGS: A VIEW OF THE NEW BLOCK OF CLASSROOMS WHICH WAS COMPLETED IN 1956.

## VARIED SCENES AT A FAMOUS PUBLIC SCHOOL IN SOMERSET.



A HAUNT OF THE SENIOR BOYS: A VIEW OF THE PREFECTS' ROOM IN THE LIBRARY OF THE MAIN SCHOOL.



MEAL TIME: THE ANIMATED SCENE AS BOYS AND MASTERS HAVE LUNCH IN THE SENIOR DINING HALL AT TAUNTON.



AT THE PLEASANT OPEN-AIR POOL: BOYS ENJOYING A REFRESHING SWIM DURING THE SUMMER TERM.



IN ONE OF THE SCHOOL STUDIES: THE VICE-CAPTAIN OF THE SCHOOL, RIGHT, TALKING WITH HIS ROOM MATE.



A MEETING OF HOUSE OFFICERS, KNOWN AS LIEUTENANTS, IN THE STUDY OF MR. J. A. GLOVER, FAR LEFT, HOUSEMASTER OF LOVEDAY HOUSE.

The building schemes begun at Taunton School during the Headmastership of Dr. Whittaker, who resigned in 1922, were followed by a programme of reconstruction and modernisation which was only completed recently. The School's expansion was greatly helped by further benefactions of the Wills family, whose generosity provided the School Chapel, designed by Sir Frank Wills, Lord Winterstoke's cousin, the Library and new accommodation for boys and members of the staff. Following the First World War the War Memorial Building, containing science and art rooms, was constructed, and

later, during Mr. Nicholson's Headmastership, the Schoolroom was transformed into the present School Hall, through the generosity of Old Boys. Mr. Nicholson was succeeded by Mr. Crichton Miller, who was Headmaster during the Second World War, when accommodation was provided for two evacuated schools. After the War, the School numbered over 700 and was in a strong enough position to become independent of Government assistance. Mr. Leatham, the present Headmaster, was appointed in 1945, and during his Headmastership the School has continued to expand:

*Photographs by Chris Ware, Keystone Press Agency Ltd.*



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## Of great and small

The Belgian Congo is a land of great and small. Of the pygmies of the Ituri forest—and the proud Watusi of neighbouring Ruanda, tallest of all men in Africa. Of the vast Congo river, streaming five miles wide through a thousand evergreen islands—and the devouring river of the blind driver ants, sibilant with tiny, swift-cutting mandibles. Of hippopotamus and elephant—and a small, inconspicuous caterpillar which, uncontrolled, could wreck a major crop.

In the steaming heart of the Congo basin, the oil palm grows readily. In the rainforest, wild and tall like a green topped mop. In the plantations, soldier-ranked and short-stemmed, shielding its fruit with spread-fingered fronds. And vulnerable everywhere to a voracious pest, *Pimelephila ghesquierei*. This petiole-boring caterpillar, known throughout the oil-bearing forests of equatorial Africa, directs its attacks mainly at the young,

less-resistant trees and nursery seedlings, eating its way into the central vein of the leaf-stem. At this stage of growth, the young palms are unable to withstand the severe leaf-loss involved, and large numbers may be lost in a heavy infestation. Production of palm oil is an essential part of the economy of Central Africa and control of this pest is a priority job.

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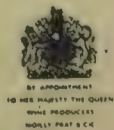
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## PIECES FOR COLLECTORS

FEW collectors can carry some of their treasures around with them wherever they are, without either inconvenience to themselves or danger to the pieces. The collector of netsuke, however, can always have one or two of these on him. Originally made for everyday use and wear with Japanese costume, they fit easily into the Western waistcoat pocket of to-day.

These small carvings—most often of wood or ivory—were made in a variety of shapes and styles by generations of Japanese craftsmen to attach to the girdle various containers in constant use. A cord, usually running through a small tunnel-like hole with two openings, would join the medicine case (inro), tobacco pouch, seal, and so forth, to the netsuke, which acted as a counter-weight when hung round the girdle generally worn by Japanese men until late in the nineteenth century.

It is not known exactly when netsuke came into use—nor when they started to become objects on which the carver lavished his skill so that they came to belong to the applied arts in which the Japanese have so long excelled. Their hey-day was in the seventeenth and eighteenth centuries; though they continued to be made for export after they had ceased to be in fashionable use in Japan, for they had caught the attention of Western collectors some decades ago.

On an average between 1 in. and 2 ins. in length or height, they range in style from the most wonderfully simple carvings of animals to highly elaborate group

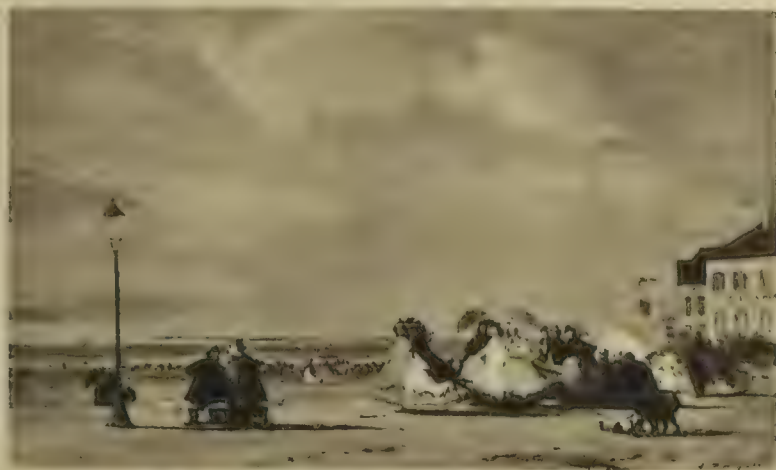
carvings depicting a popular Japanese story or legend. In their simplest form they are a sort of decorated button (manju)—in their most complex an elaborate piece of sculpture on a tiny scale. Since they have been made for export rather than use, netsuke have become altogether too complicated and fussy—a reflection of Western taste at the end of the nineteenth century. As something to be worn and handled rather than placed for display in a cabinet, the best netsuke combine beauty of form and composition with a high quality of texture and often of colour.

Over 2000 carvers of netsuke are known by their signatures, and among these there are a number of outstanding masters. The majority of netsuke—especially the older ones—are, however, unsigned. The collector of these delightful pieces must be guided more than anything else by his taste, and by a certain instinctive feel for the age of the piece. One useful guide of age is to see whether the holes through which the cord is passed are at all worn at the edges—if they are, it means that the piece has been in use and is certainly of some age.

In the last two years two books on netsuke have been published in this country; and another sign of the growing interest in them is the high prices now paid for netsukes at auctions in London. Good collections of netsuke are to be seen both at the Victoria and Albert and at the British Museum, and there are a number of London dealers who specialise in them.

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## PIECES FOR

IT is odd to think that there are still plenty of people about who have vivid recollections of the days when all picture sales at Christie's were held on Saturday afternoons. All that leisurely way of life, when only a very narrow circle took any real interest in works of art, and fine things rarely left the country, came to an end with the arrival of the internal combustion engine. One day the leading picture-dealers, suitably frock-coated, marched up the well-known stairs to see the then Christie's partners and asked that picture sales should in future be held on Fridays. Some day I must remember to ask whether there is any record of that meeting and who was present; not that I care overmuch, but the more earnest social historians like to know these things. I'm not even sure of the year, but I presume it was during the first decade of this century. Anyway, it marked the beginning of a new age.

It was not merely that many other things besides going to Christie's became socially possible on Saturday afternoons; it meant that lots of people were destined, though they were unaware of it, to get about a great deal more and to have cobwebs blown out of their heads. How funny and dusty the cobwebs could be it is almost impossible for anyone born after 1900 to comprehend, nor were they all cleaned off by the 1920's, for I well remember standing in front of Renoir's "Les Parapluies" just about thirty years ago, when an elderly man with a beard and the intent gaze of a minor prophet turned to me and said, "What rubbish—can't think why they hang such stuff!" But I expect he was just a little bit *touché*; he was wild of eye, and may well have been the original in the old story of the man who, asked why he spent so long looking at the

## COLLECTORS

Rokeby Venus, replied in the most matter of fact manner that he was waiting for her to turn round.

Flippancy apart, the new age did begin about the beginning of this century with a very considerable extension of interest and an ever-widening market. Modern young people cannot possibly realise how well-served they are compared to their parents and grandparents. Museums—once such dreary mausoleums—now work on the theory that the arts of display are not incompatible with sound scholarship, and most museum directors actually believe that works of art were originally produced for the enjoyment of mankind and not for scientific analysis. The very fact that thousands of individuals and dozens of institutions, across both the North and South Atlantic and in Europe, are actively engaged in acquiring what they can, though resulting in occasional deplorable losses, has had, on the whole, a most stimulating effect, and no one in London, as far as I can see, can possibly complain that either public or private galleries are dilatory in providing every possible kind of exhibition for every possible kind of taste. Nor have young and unknown men anything like the difficulty they once experienced in showing their work. The truth is that, within fifty years, a vastly more numerous and, on the whole, more knowledgeable public has replaced the old narrow society. Inflation no doubt has played a part, and with it a far wider distribution of wealth, but at the basis of it all is an appreciation of the pleasure to be derived from the ownership of a few nice things, and in this not only the printed word, but two generations of art dealers, can claim to have played a not unworthy part.



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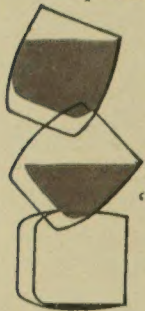


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*(Dad is very literary, you know.)*

But especially when he's grumbling about how difficult it is to get **Whyte & Mackays** because those Caledonians think it's their very own whisky. So I'd better leave this **Whyte & Mackays** to Dad, I think.



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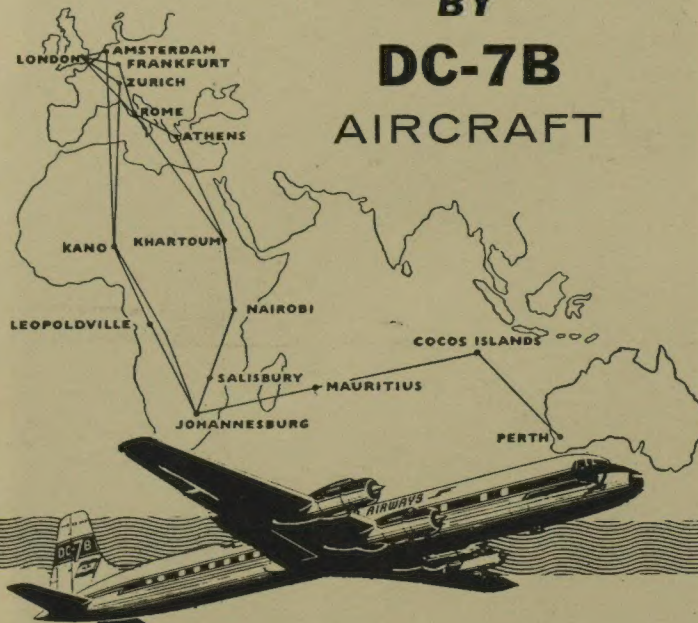
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